

Amateur Photographer

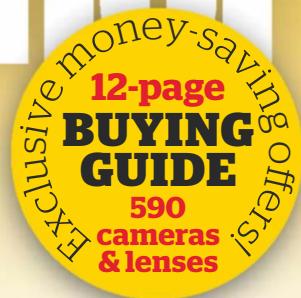


Instax gratification
Is Fujifilm's first hybrid digital/instant camera as much fun as it sounds?

Passionate about photography since 1884

Nail that exposure

Get it right in camera, even in tough light - **all your problems solved**



Autumnal macro magic

Creative new ways to shoot **autumn leaves**

Best drop-in filter holders

Great-value solutions for landscapes & more

This land is my land

Best **landscape** images from the latest round of APOY 2017

Hot new Sony wideangle New full-frame 12-24mm f/4 glass tested

OLYMPUS

OM-D

REDUCED TO PERFECTION



#ITSNOTYOUITSME

I NEED
MORE STABILITY

Photographer: **Gabrielle Motola** gabriellemotola.com, gmotophotos

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itsnotyouitsme.co.uk





In this issue

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How many times has a great photo opportunity been missed as you didn't get the exposure right? All too often, otherwise great images can be mired in Stygian underexposure, which results in swathes of grotty digital noise when fixed, or hopelessly overexposed, making it hard to get any detail back at all. Mastering exposure is a lifetime's study and there are no quick fixes,

but we've come pretty close this issue – turn to pages 14-20 and you'll find helpful suggestions and painless solutions to ensure you get perfectly exposed images every time. We've also show you how to best shoot autumn leaves on pages 22-24, and we review Fujifilm's first hybrid instant/digital camera on pages 37-39: it's a lot of fun, but with replacement print packs costing nearly a tenner, is it just a rich person's toy? **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK

Milky Way, Fairfield Church, Kent

by Andrea Heribanova

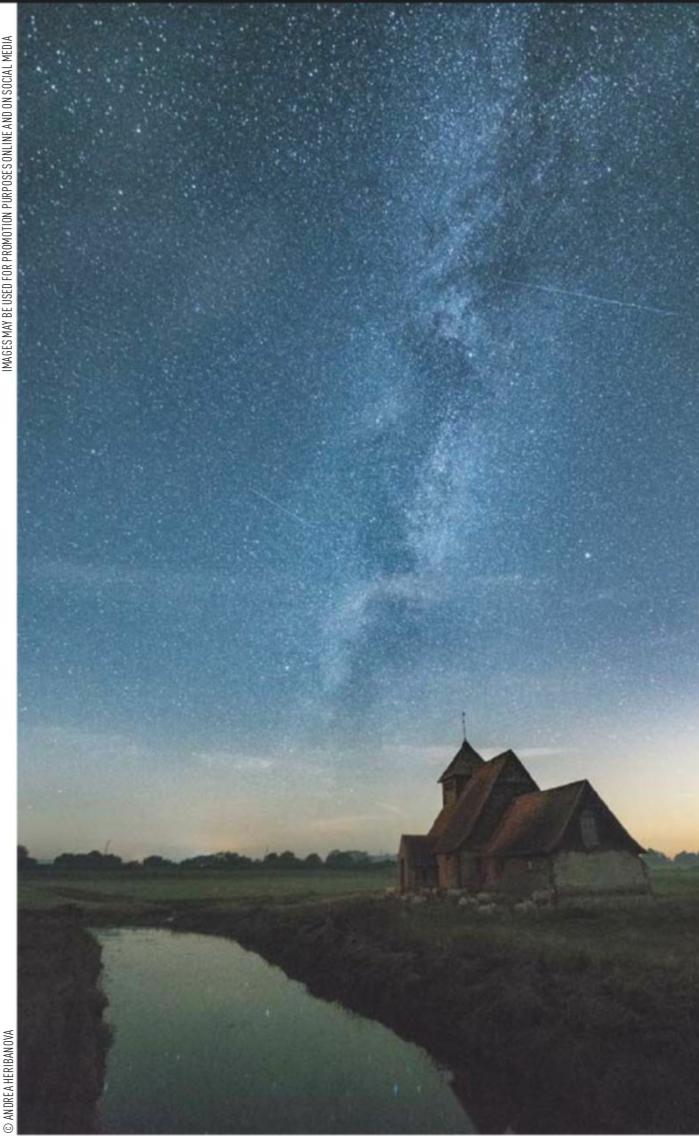
Nikon D800, Nikkor 16-35mm lens, f/4, 30secs at ISO 3200

This image was submitted via Twitter, using the #appicoftheweek hashtag. Taken by Andrea Heribanova, she tells us, 'I became quite interested in astrophotography recently and was waiting for the right opportunity to take photos of the Milky Way. The forecast was for clear sky, an early moonset and no wind so I decided to drive to Kent from London. Fairfield Church in the Romney Marsh area is one of my favourite shooting locations and has minimum light pollution. I did a sunrise there before, and a few sunsets, but this was the first time for a night shoot. It was an epic night, without a single cloud in the sky, making the Milky Way visible.'

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Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by Hollie Latham Hucker and Amy Davies



World's first multi-format Instax camera

An add-on back will enable the Lomo'Instant Square camera, whose development was funded by Kickstarter finance, to shoot Instax Mini film, says Lomography. The back, which holds 10 shots of colour film, will be available for \$15, on top of the camera's \$149 pre-order price, but will eventually be sold separately.



Techart Canon-to-Fuji GFX adapter launched

The world's first autofocus adapter for using Canon EF lenses on the medium-format Fujifilm GFX 50S camera has been announced by Techart. The aperture can be controlled via the camera, while AF-S and image stabilisation is also supported. AF-C and video shooting isn't yet available.

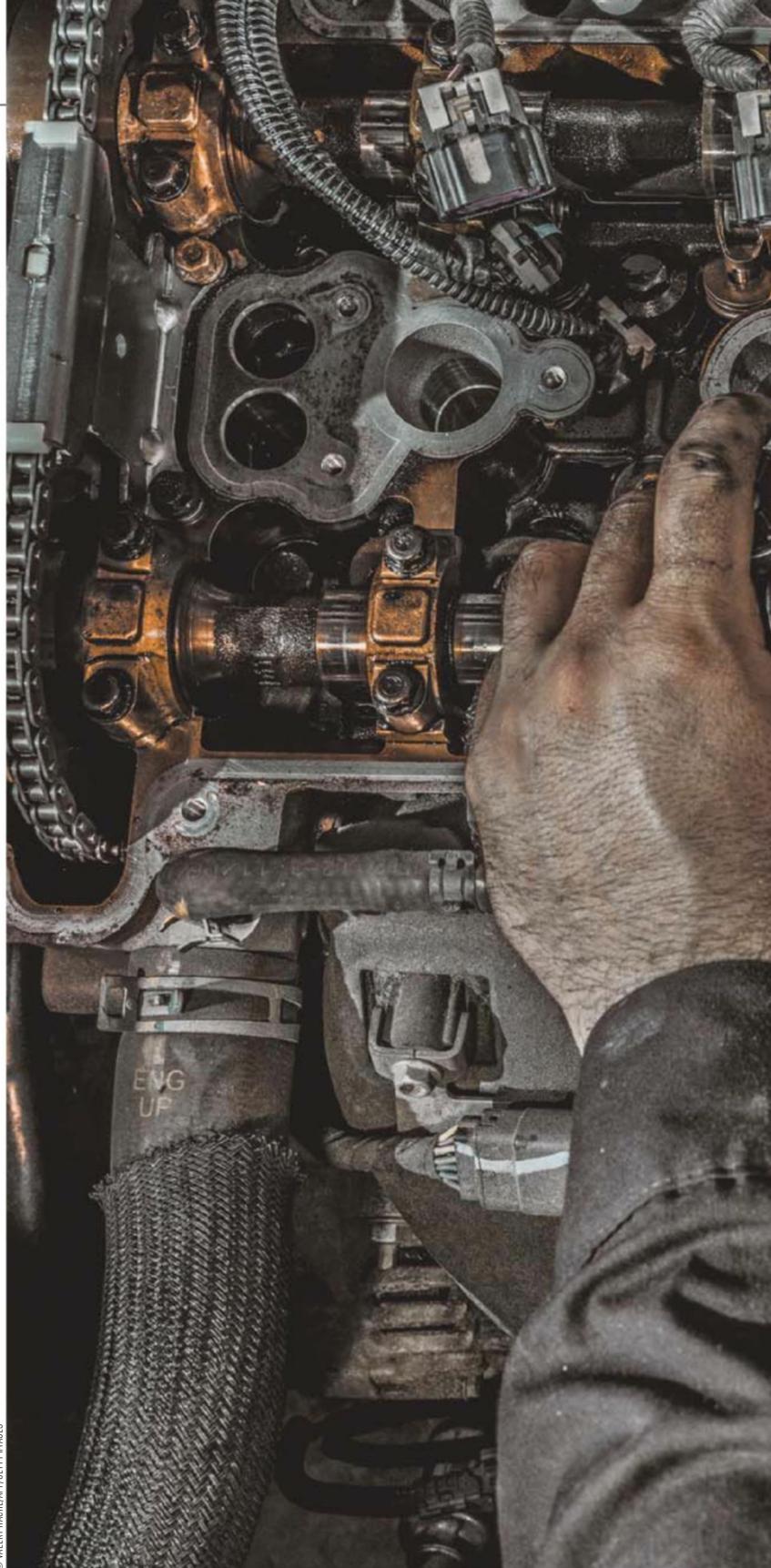
Tamron developing 100-400mm lens

A 100-400mm f/4.5-6.3 Di VC USD lens for full-frame DSLRs is being developed by Tamron. The lightweight lens will feature three Low Dispersion lens elements for high image quality. Expected by the end of 2017, initially Canon and Nikon mounts will be available.



Tate buys Martin Parr's photo-book collection

The Tate galleries is the new owner of renowned Magnum photographer Martin Parr's extensive photo-book collection. Comprising more than 12,000 books, amassed over 25 years, the collection includes works by hundreds of different photographers. Selected books will go on display, with the entire collection catalogued and made available to the public via the Tate Britain reading room.

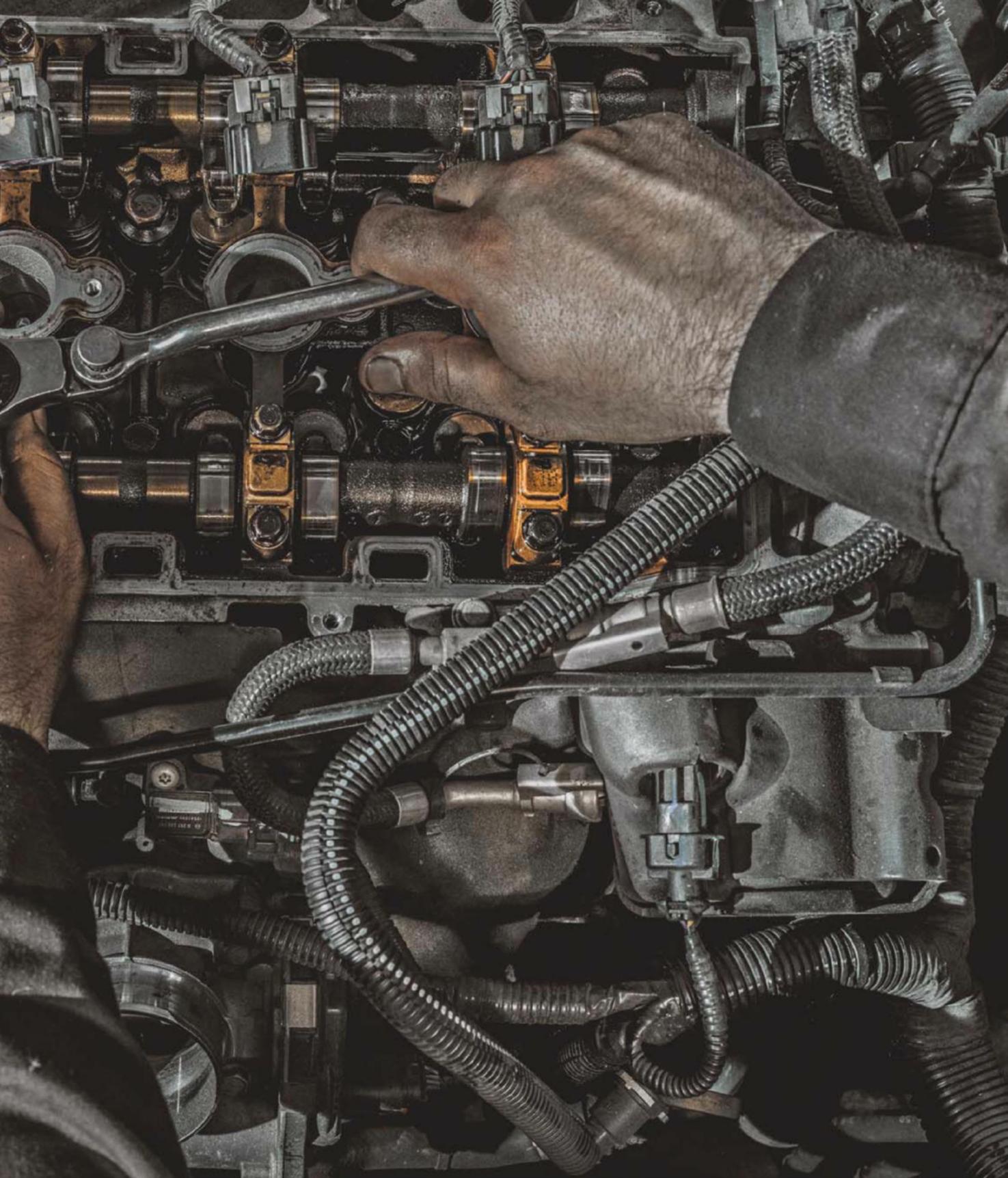


BIG picture

An intriguing project exploring workspaces around the world

US-based photographer Sanwal Deen, originally from Pakistan, is working on a series of images depicting careers around the world by shooting workspaces from above.

To date, Deen has photographed 12 people, but his eventual aim is to shoot 100. He uses a Hasselblad X1D with a 45mm lens



and says, 'Typically it is shot with the camera attached to a boom tripod. The tripod is old and bulky, so I need to add counterweights on one end so it doesn't topple. I place two speedlights on either side of the workspace. The entire set-up process typically takes 15–45 minutes, depending on how big or small the space is, and how busy it is.'

To see other interesting images from the series, visit sanwaldeen.com

Words & numbers

In photography there is a reality so subtle that it becomes more real than reality

Alfred Stieglitz US photographer (1864–1946)

SOURCE: FISHERIES

53

Number of Nikon D5 bodies recently purchased by NASA, costing a total of \$340,000

The new OneStep2 instant camera has been launched, sporting a raft of modern features



Polaroid OneStep returns

A NEW version of the classic OneStep camera has been revealed by the new Polaroid Originals company.

Forty years after the original Polaroid OneStep camera was announced in 1977, the OneStep 2, a follow-up described by its makers as an 'instant camera for the modern era', has been launched. It features a raft of new, modern technology, and a clean, contemporary design.

The original OneStep was designed to suit a mass audience and became one of the company's most popular and biggest selling models. The OneStep 2 is the first camera to be produced since Impossible Project acquired rights to use the Polaroid name. All of its products, including film, have now been rebranded as Polaroid Originals.

Like the original OneStep, the OneStep 2 features a fixed focal length and fixed focus lens, along with a viewfinder in the top left-hand corner. New features include a battery which can be charged via USB and promises 60 days of power, a built-in strobe flash and the possibility to engage a 10-second timer delay – selfie lovers rejoice. Also, the



lens can focus from as close as two feet, compared with the original's four.

There aren't multiple exposure modes; instead, the OneStep2 is designed to work straight from the box with minimal set-up and expertise required, just like the original OneStep.

The camera works with original Polaroid 600 film, should you have any lurking in the attic. New Polaroid Originals 600 film will also be available in black & white, as well as colour. The latest film packs have a quicker development time, with images fully developed in 10–15 minutes. They come complete with the random imperfections that are key to the Polaroid experience.

Launching on 16 October, the OneStep2 can be pre-ordered now, although initially, numbers will be limited. The camera, which will be available in a black and white design, costs £109.99, and packs of eight shots, from £17.99.



Apple launches photo-friendlier phones

THREE new phones offering greater photographic potential have been unveiled by Apple.

The new iPhone 8 Plus and iPhone X have a dual-camera, 12 million-pixel set-up on the rear, with one f/1.4 lens and one f/2.4 lens. You can use the dual lenses to get closer to your subject, or together to create shallow depth of field-type effects.

The iPhone 8 has just a singular camera/lens combination on the back, with an f/1.8 aperture.

The iPhone X also has a seven million-pixel TrueDepth front camera with Portrait mode and Portrait lighting.



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A major new exhibition is set to showcase rarely seen examples of Victorian photography

Pioneers of Victorian photography celebrated

RARE examples of early Victorian photography will be the subject of a major exhibition at the National Portrait Gallery next spring. Rarely seen in public because of their fragility, exhibits will include portraits of Alice Liddell – the inspiration behind Alice in Wonderland – taken by the author, Lewis Carroll.

Also on display at Victorian Giants: The Birth of Art Photography will be images by Swedish photographer Oscar Rejlander.

One of the early founders of art photography, Rejlander has been referred to as the

Father of Photoshop'. One of his most well-known images, called 'Two Ways of Life', is made up of 30 different negatives.

Controversially, for the time of its creation, the photograph depicts some nudity and was eventually bought by Queen Victoria as a birthday gift for her husband, Albert.

The final two photographers represented in the exhibition are Julia Margaret Cameron and Clementina Hawarden. As well as the Alice Liddell portraits, there will be images of Charles Darwin, Dante Gabriel Rossetti and Alfred, Lord Tennyson, as

well as other famous faces of the period.

The National Portrait Gallery says it hopes the exhibition will change perceptions of Victorian photography.

Phillip Prodger, Head of Photographs, and curator of the exhibition, said, 'The works of Cameron, Carroll, Hawarden and Rejlander forever changed thinking about photography and its expressive power. These are pictures that inspire and delight.'

The exhibition will run from 1 March – 20 May 2018 at the National Portrait Gallery in London. Tickets are priced at £12 (members admitted free).

'World's smallest studio light' launched

PROFOTO has launched its first-ever on-camera lighting solution. The A1 is available in Nikon and Canon mounts but other mounts are due to be released next year.

Described by Profoto as the world's smallest studio light, the A1 resembles a flashgun. It has an impressive specification. Its lithium ion battery lasts up to four times longer on a full charge than AA batteries, with no power fade. The recycle time is also

four times faster than other on-camera solutions, enabling a full-power shot every 1.2 seconds. One of the most distinctive features of the A1 is its circular lens, which the company says helps to produce a more natural look, with natural light fall-off.

Designed to be easy to use straight from the box, the A1 has a large, high-contrast display in its centre. It can also be used off-camera, and as part of multi-light set-ups. Available now, the Profoto A1 costs £849.



For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Tracy Calder



Mariposas Nocturnas: Moths of Central and South America

by Emmet Gowin, Princeton, £41.95, 144 pages, hardback, 978-0-69117-689-5



HAVING been told that if he wanted to continue working at the Smithsonian he ought to find a project to pursue, Emmet Gowin rose to the challenge and spent the best part of 15 years photographing more than 1,000 species of nocturnal moths in Bolivia, Brazil, Ecuador, French Guiana and Panama. The results of this herculean task have been arranged in grids comprising 25 pictures, many of them representing a particular region and a relatively short window of time. Emmet did his best to photograph each of the moths alive, which is why the first five grids took him five years to complete. Each insect is captured in a natural position and posture, making the project as valuable to entomologists as it is to photographers. The book, like the project itself, is vast – it measures 36x29cm – but it was never intended as a pocket ID guide. Moths are splendid creatures that mostly go unnoticed, but Emmet has succeeded in bringing them centre stage. ★★★★

Remembering Rhinos

Wildlife Photographers United, Envisage Books, £45, 144 pages, hardback, 978-0-99301-932-6



A FEW years ago, Margot Raggett was horrified when she saw an elephant that had been the victim of poachers in Kenya, and came up with the idea of producing a book to raise funds and awareness of the plight of elephants. The result was a beautiful hardback book, *Remembering Elephants*, which raised over £135,000. This time the team has turned its attention to rhinos with the message that 'we simply cannot let extinction happen on our watch'. Again, a Kickstarter campaign funded production of *Remembering Rhinos*, allowing all proceeds from sales of the book to go towards protecting rhinos in Africa and Asia. With images donated from the likes of Mark Carwadine, Will Burrard-Lucas and Greg du Toit, it is stunning and saddening in equal measure. ★★★★



Viewpoint

Jon Devo

The Apple iPhone revolutionised photography, changing people's attitudes and the way they interact with still images forever

Back in 2007, Steve Jobs announced, 'Today, Apple is going to reinvent the phone.' It's unlikely that even the Apple chairman and CEO, who died in 2011, knew what the release of that phone would mean for photography.

Wearing his trademark black turtleneck, Jobs told the audience that Apple would be launching not one, but three revolutionary products. These were a wide-screen iPod with touch controls, a revolutionary mobile phone and a breakthrough internet communications device.

Of course, all three devices were combined in one product, the iPhone. However, Jobs neglected to mention the device's 2MP camera in his bold opening statements. Instead, he focused on the usability of the iPhone, the display, user interface and Apple's gallery app, Photos.

The photo app, which Jobs called, 'the coolest photo-management app ever', helped the iPhone revolutionise photography – there, I've said it. It certainly wasn't the quality of the camera. Yet the audience could be heard gasping at the sight of Jobs pinching to zoom in and out of a picture within Photos. That moment changed the way people interact with still images forever. The ambition was that by 2008, the iPhone would help Apple take a 1% slice of the global phone-market share. At that time, 957 million smartphones were shipped compared to 94 million digital cameras (2006-2007).

Photographic explosion

Fast-forward 10 years, and Apple Inc has about 12% of the global smartphone market, and is largely responsible for the boom in photography and picture sharing. Today, according to a survey conducted by DxO, three out of 10 people say they only take photos using a smartphone, one in 10 say they only use a dedicated stills camera, while six out of 10 admit to using a combination of both. When we shared news of the new iPhone X's release on AP's Facebook page, the majority of



Not wanting to miss the moment, Jon shot this image with his phone

comments were derogatory. Yet it is a device that has dual 12MP sensors and optical image stabilisation, one camera with a wide f/1.8 lens and the other with a telephoto f/2.4 lens. The £999 iPhone X also has phase-detection autofocus.

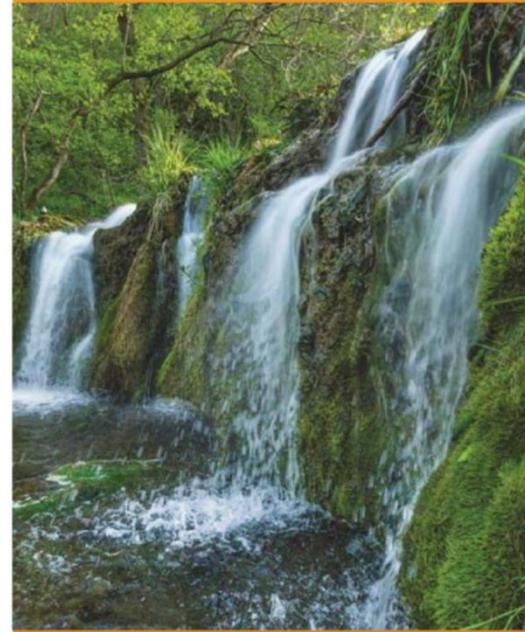
Step back 10 years again and the highest resolution DSLR was Nikon's D300, at – guess what? – 12.3 MP. Comparatively, that camera cost £1,299.99 at launch. Now, of course, direct image-quality comparisons between a DSLR and a smartphone will expose the quality of the phone's smaller sensor. That's obvious. But when more images are shared to social media in the past 10 years than have ever been printed, and with phones capable of producing attractive prints anyway, the argument simply doesn't hold the weight that it used to when smartphone cameras were genuinely rubbish. As my friend Stephen Alvarez, a *National Geographic* photographer for more than 20 years, once told me: 'The best camera is the one you have with you when the shot is there to be captured.' For most people these days, more often than not that camera is a smartphone, and as their quality improves that is increasingly likely to be the case.

Jon Devo is a content professional and camera/technology influencer. You can keep up with his work over at [@Gadgetsjon](#) on Instagram and [@Gadgetsboy](#) on Twitter and Facebook.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 10 October



© MARK ROBERTS

20 top ISO tips

How making the most of this essential tool can help improve your pictures



Olympus OM-D E-M10 III

The social-media generation is well catered for in this retro-style upgrade

When Harry met...

How a shoot with legendary actor Richard Harris ended up as a pub crawl

Top compacts round-up

Looking for a take-everywhere camera? We look at eight of the best

D7500

Nikon
100^(th)
anniversary



I AM CHASING MOMENTS



I AM THE NEW NIKON D7500. Don't let a great moment escape you. Equipped with a 20.9MP DX-CMOS sensor, 51-point AF and ISO 100 to 51200, the new Nikon D7500 can achieve stunning images in low light and has a continuous shooting speed of 8 fps. Wherever you move, an intuitive, tilting touch screen and slim body with deep grip offer added agility, and you can share your images in an instant to your smart device*. Alternatively, capture movies in incredibly sharp 4K UHD to relive again and again. Go chase. nikon.co.uk

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon SnapBridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.



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LETTER OF THE WEEK

Prints not charming

I subscribe to your magazine but read it periodically so this comment is a little delayed. I refer to the edition dated 26 August. I looked forward with enthusiasm to the article about setting up your computer/photo colour.

On the cover it said, 'How to make sure that what you see is what you print'. You described how three pros would contribute to the article. In fact, two of them mumbled and said the obvious, and the other gave an exercise in what software package to buy.

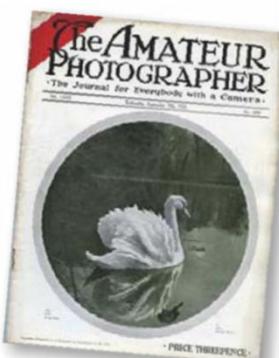
For some reason I had expected advice and techniques on twiddling about with the screen colour display to match up, say, a colour swatch, as you would a grey scale to your screen display – i.e. a practical exercise.

Perhaps a professional photographer would view this software as useful and worth the money but then again, they would almost certainly already know about it and probable alternatives already. Your magazine title is 'AMATEUR Photographer' which implies non-professionals and their budgets.

Unrelated, I know, but in the days when I made up my own developing chemicals and experimented a little in the mid '70s, I had the good fortune to speak with former editor Mr Geoffrey Crawley on the telephone regarding a question about a quantity of a chemical in the British Journal of Photography yearbook. Strewth, it's 40 years ago. Nice gent.

James Goacher

As a weekly magazine we publish a huge number of features, some produced by external contributors. Occasionally, one of them doesn't live up to what was promised or expected. Sadly, this was one of those occasions. We will, however, be revisiting this topic in a lot more depth in the near future and the feature will be a lot more informative. I do disagree, however, that AP is aimed only at 'amateurs.' The name is a hang-over from Victorian times. AP aims to publish the best in photography from around the world and is aimed at everyone who is passionate about the subject. As a result, we have a lot of readers who are professional photographers. In fact, more pros read AP than read so-called 'pro' magazines – **Nigel Atherton, editor**



AP has always been for all photographers

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The value of a used Sigma DG lens is decided by the market and nothing else

No Sony delight

I sent a 150-500mm Sigma HSM DG OS lens (Sony Alpha-fit) for valuation and they told me £320. However, I discovered on the quote that it said Canon-fit. I rang them and corrected this and for my honesty, they reduced the price to £290. Why? Are all Sony owners to be treated like second-class citizens?

Des Boddington

This isn't really about being first or second class; it's about the laws of supply and demand, which determine the price of virtually everything we buy. The higher the demand, relative to the supply, the higher the price will be. Demand for this lens in the Canon mount must be greater than for the Sony mount but it's a pity your honesty backfired!

– **Nigel Atherton, editor**

Rotolight riddle

If I may point out an error in your recent Rotolight feature (AP 16 September), the main image is credited to Jason Lanier, while the image on their site gallery credits Peter Muller. There are several online images of Elsa Hansen from this session on Peter's site.

John Walls

Thanks for getting in touch. The images were actually supplied by Rotolight and the credits were theirs but we shall pass on your observation

– **Geoff Harris, deputy editor**

Hands in the air

I enjoyed the recent feature on gig photography in smaller venues (AP 16 September) but how do you get around the problem of being at the back in the crowd

when you are trying to get shots of the band? It can be very hard to get an unobstructed view because of all the hands in the air – not to mention everyone trying to get phone snaps or video recordings. I am not the tallest AP reader in the world, so it's really annoying.

Jodie Hollingsworth

No easy answer here, Jodie. An obvious solution is to contact the band's publicity people (or the band themselves) and try to arrange to get to the venue early so you can get a good spot. If you discuss how they might be able to use your images, it will smooth things along. Try using a longer lens or a camera with a tilting screen so you can at least zoom in or 'rise above' the rest of the crowd. Or turn the problem to your advantage and get some atmospheric shots of crowds enjoying the band. Let us know how you get on – **Geoff Harris, deputy editor**



Even with major acts like Robert Plant, you can get good shots from the crowd with the right gear

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*Pre-register before 5 January 2018 to avoid £10 entry fee to Trade Show.

Retail therapy

CameraWorld

www.cameralworld.co.uk

- **Founded:** 1999 by Jason Mitchell and Tony Stent
- **Locations:** London, Chelmsford, Stevenage
- **Number of employees:** 24

In our new series about photo retailers, we talk to Tony Stent of CameraWorld

Why did you start the business?

Jason and I were at City Camera Exchange, and when Jessops took it over we decided to set up our own business. We had 50 years of experience between us and knew we could do things better. We wanted to offer a traditional camera shop experience for the modern era, with the best internet prices and a level of service the chains couldn't offer.

We opened our first shop, in Wells St, London, in January 2000, so the business really is a millennium child. We took out double-page advertisements in *AP* a few weeks before we launched, so when we opened the doors on the first day we were instantly busy, and have been ever since.

Tell us about your stores

We always wanted a central London store and we were very lucky to get the Wells St location. At that time it was slightly off the beaten track, even though it's only one minute from Oxford St, but has been very good for us.

We opened the Chelmsford store in 2005, after all the local independent camera shops closed down. We have just opened our third store, which was the former Digital Depot, in Stevenage. In addition to the stores there is the website, which accounts for probably 25% of our business but is very important as

an advertisement as well, since many of our customers discover it first, then come in to our shops to buy.

What sets you apart?

We have the best staff – they genuinely care that the customer gets the right product. On top of that, we have the buying power to compete with the big boys – including Amazon – on price. We're also able to give the best part-exchange deals on a wider range of products than most other retailers, so we offer the best of all worlds.

Who is your core customer?

The enthusiast photographer. People may now record their life on their phone, but the enjoyment of photography as an art has a very exciting future. I'm also very encouraged by the re-emergence of film photography, driven by the younger generation. The growth in that area is very evident.

What are your most popular products?

Canon, Sony and Fujifilm are the most popular camera brands for us. Meanwhile, the Canon 24-105mm f/4L is probably our best selling item. Film cameras like the Olympus OM10 and Pentax K1000 fly off the shelves, too.

What are the current trends in photography?

The general trend is for everything to be smaller and more compact, whether that's cameras, lenses, bags or tripods. Of course, mirrorless is going from strength to strength. The hardware is improving tremendously – digital viewfinders are now clearly superior to optical ones.



CameraWorld's brand new store in Stevenage

ALL PICTURES © NIGEL AHERTON

Best sellers

What CameraWorld customers are buying



- 1 Fujifilm XT-2
- 2 Canon EOS 1300D
- 3 Canon 50mm f/1.8
- 4 Panasonic Lumix FZ82
- 5 Sony Alpha 6000

What are your plans for the future?

We're busy organising CameraWorld Live. Last year's show was more successful than we expected, so this one will be much bigger. The stands will be bigger, there will be more products to see, and there will be a greater range of seminars, events and competitions to get involved with, as well as many more things to photograph.

When and where is it?

It's on Saturday 28 October from 10am-5pm, at 155 Bishopsgate, EC2M 3YD. Admission is free. For more details readers should go to www.cameralworldlive.co.uk. Here they can register their interest and we'll send them details of offers, speaker schedules and seminar booking information.



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Exposure

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Struggling with under or overexposure? **Amy Davies** shares some practical tips to ensure you get great images, however tough the lighting conditions



Getting the right exposure is fundamental to photography and refers roughly to the amount of light reaching your camera's sensor. You can have the best composition in the world, but if the exposure is even slightly off, it can ruin an otherwise fantastic image.

Getting the correct exposure can be elusive for many different reasons – even the most sophisticated cameras on the

KIT LIST



ND grads

Use these for landscape shots, placing the dark half over the sky to keep detail in both the foreground and the background.



Flashgun

Extremely useful to provide fill-in flash when shooting high-contrast scenes, such as backlit portraits.



Tripods

When working with slow shutter speeds, use a tripod to make sure your exposures are also pin-sharp.



rets



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market can be fooled. In this guide we'll take a look at some of the most common exposure problems, with advice on how to overcome these issues to achieve the best results.

We'll be covering techniques for fixing exposure in-camera, as well as accessories you can use to help you get it right. We'll also look at post-production techniques, which can help rescue shots that might have gone a little wrong.



◀ Lightroom

Save underexposed or overexposed shots in post-production using software such as Lightroom, as well as using it for creative effects.

Common problems

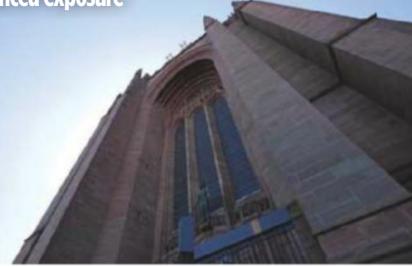
Shooting a backlit subject

Your camera can be easily fooled when shooting a subject in front of bright light – whether artificial or the sun. The camera will take an average reading across the frame that can result in an underexposed main subject, and an overexposed background.

One solution is to move closer to your subject so it fills the frame – your camera should meter off the subject alone, and not be thrown out by any strong back light. This works well with outdoor portraits, leaving you with a subtle rim light. If you want to keep the background in shot, try using fill-in flash to balance the shadows. This only works if you're in close-range to the subject – again, this can be very good for portraits but might not work for all subjects, such as wildlife.

The best way to compensate for shooting a high-contrast scene is to use centre-weighted or spot metering (which we'll discuss in more depth later). This way, the camera will meter off the subject, to provide a more balanced exposure than if it is working with all-purpose metering and trying to come up with an average for the whole scene.

Balanced exposure



Underexposed



© AMY DAVIES



© MICHAEL THOMAS

Balancing foreground exposure with sky

An extremely common issue, particularly for landscape photographers, is attempting to balance the light in the sky and in the foreground, to produce an exposure that keeps the highlights and detail in the sky, while bringing out all the detail in the shadows of the foreground.

An easy way to overcome this is to use a graduated neutral density filter. In simple terms, this reduces the light entering the sensor over the brightest part of the scene (for landscapes, that will usually be the sky), to keep your exposures balanced. You can get hard and soft ND grads in various strengths for different effects.

Lots of white or bright areas

Particularly problematic for wedding photographers, and those who shoot winter landscapes, large expanses of white in a shot can totally throw off your camera's exposure system.

Again, cropping in tight can help your camera meter correctly, but if you're shooting a snowy scene, that may not be possible. Instead, dial-in some exposure compensation if you're shooting in aperture priority or shutter priority, bumping it up until you see your histogram giving you a good shape. If you're working in manual mode, slowing down the shutter or opening up the aperture should have the same effect – but remember if you're shooting with slow shutter speeds, you'll need a tripod to keep your shots sharp.



© AMY DAVIES

Fooled by the camera screen

Relying purely on your camera screen to tell you whether a shot is correctly exposed can often be a recipe for missed exposures. Screens can be artificially bright to compensate for shooting in bright, sunny conditions, leading to an impression of brightness in your images.

Instead of evaluating the exposure using the displayed image on your screen, make use of the exposure level indicator before you take your shot (which usually runs along the bottom of your viewfinder). As a rough guide, you want it to be displaying '0' for a correctly exposed image. If it is displaying a negative number, there's not enough light and your image is likely to appear underexposed, while the opposite is true if the level displays a positive number. You can use this information to increase or decrease the amount of light, by adjusting aperture, shutter speed or ISO.

Controlling the highlights and shadows

In a well-balanced exposure, you should have plenty of detail in both the highlights and shadows. Luckily your camera is equipped with a number of settings and modes to help you to determine a standard exposure



No shadow detail

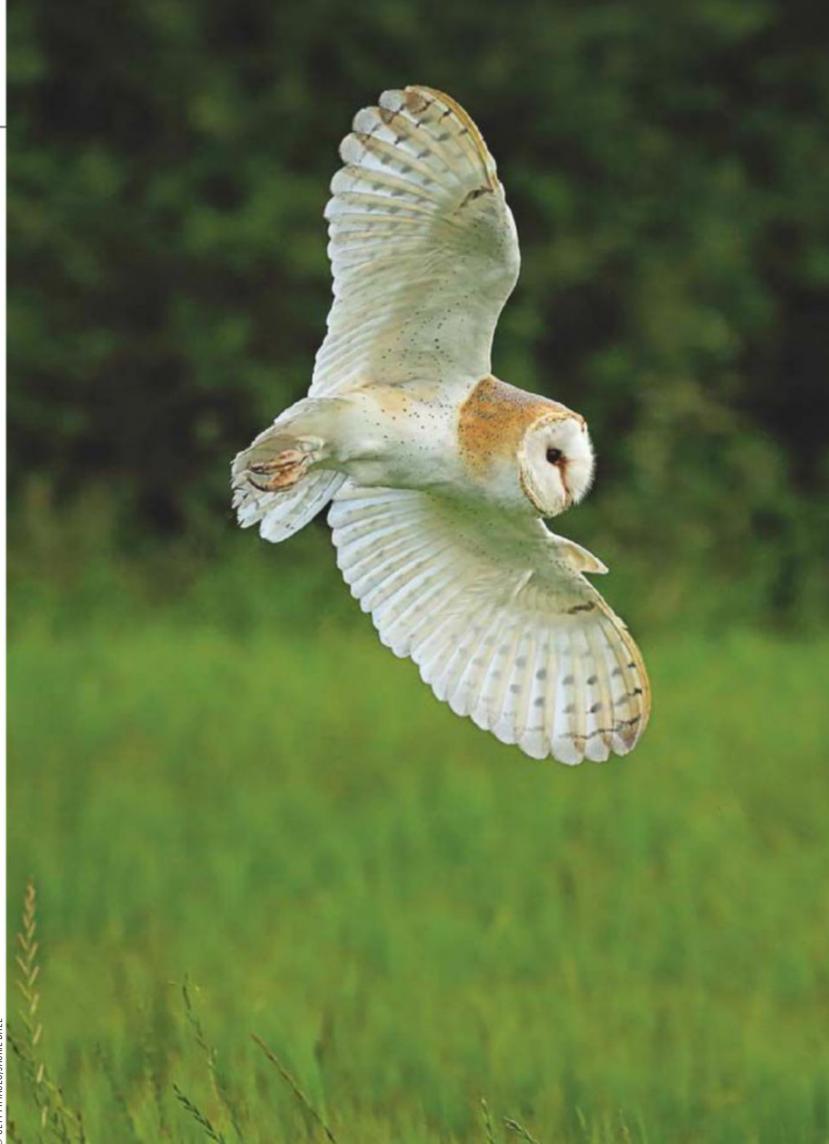


Bracket exposures

Use bracketing for complex scenes

This simple technique can be extremely useful when the light is challenging. As well as your standard shot, you can use bracketing to take two (or more) additional shots – one which is deliberately underexposed and one which is deliberately overexposed. The amount of under or overexposure can be determined in increments, usually 1/3 of a stop.

When you get home, you'll be able to choose the best photo from your three shots, or, if you prefer, blend the three photos together to create something which displays a high dynamic range. It's relatively easy to achieve this in Photoshop, and can be a good way to get landscape exposures right.



Blinking highlights



Blinking shadows/ highlights

When highlights become 'blown out', it means the pixels are 100% white and have no detail. If you have large expanses of blown highlights in your shot, it can result in a disappointing composition.

The majority of modern DSLRs and CSCs have a feature that you can switch on to warn you of any potential blown highlights. Shown as blinking red or black, as above (some cameras show other colours) areas on your screen, you can adjust your exposure until these areas of red disappear altogether, ensuring maximum detail is retained.

By contrast, an image where detail is lost in the shadows can also be

disappointing. Underexposed images can usually be saved in software such as Photoshop or Lightroom, but, you run the risk of introducing image noise – therefore, it's always worth attempting to get it right in camera.

Metering modes

Metering modes can have a big impact on your exposures. Most cameras have three or four different metering modes, and can be called various things by different brands. Note that metering is called 'photometry' by Fujifilm – something to be aware of when you're looking through your camera's menu.

Evaluative / zone / matrix / all-purpose metering

This is the default setting for your DSLR and CSC, and will use the whole scene to determine the correct exposure. This metering mode is best used for general everyday scenes, but can be easily confused by certain subjects. Note – Canon's iFCL metering system gives precedence to the active AF point, meaning that exposures can sometimes be slightly skewed if you're photographing a high-contrast subject.

Spot metering

This mode measures the light over a very small area of the scene, and is ideal for metering from a subject which is relatively small in the frame, such as a face. Again, the metering works from the centre of the frame, but you can meter and recompose if you need to. Using spot metering takes some practice as you may find that other areas of the frame are completely thrown off when you use it.



Centre-weighted average metering

As you might expect, this mode gives precedence to the middle of the scene. It still uses the whole scene to give an overall reading, but if your subject occupies the middle of the frame, then using centre-weighted average metering can be a good way to slightly skew the exposure towards it.

Partial metering

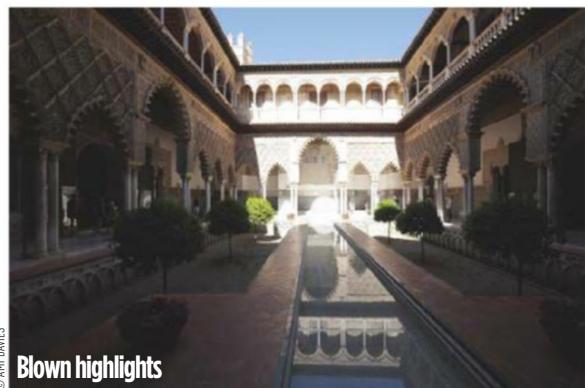
Use this mode when you have a very bright or very dark area in your scene. It meters from the centre of the frame, but you can use the A-EL button to lock the metering and focus and recompose if you need to. This mode is less extreme than spot metering, and can be good if your subject is relatively large.

How to fix blown highlights in ACR

In terms of digital photography, it is better to underexpose your images in order to avoid blown highlights. However, there will be times when you can't avoid it – or you may not notice until you get home.

Luckily, all is not lost and you can use software, such as Adobe Camera Raw, to claw back some detail and fix your exposures. By shooting in raw format, you give yourself the best chance to solve any exposure problems in post-production, and is always recommended, especially when shooting a challenging scene.

In ACR, open your raw file and look for the Highlights slider. Drag it to the left until you see the brightness begin to reduce, and hopefully some detail will emerge too.



Blown highlights

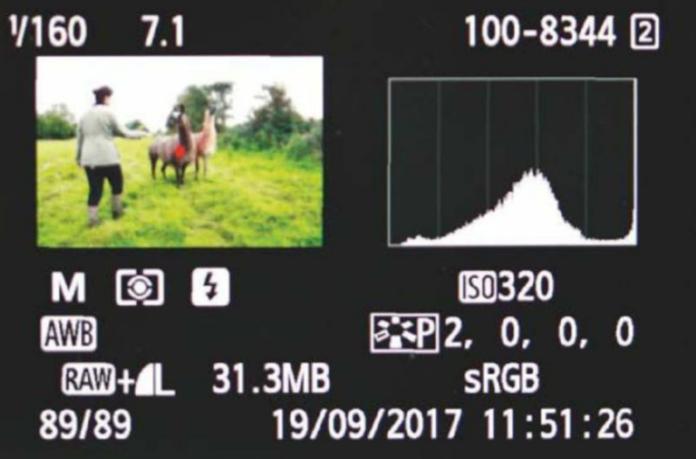


Recovered highlights in ACR

How to read a histogram

A histogram is a graph displaying all the exposed pixels in an image. The left represents the backs and shadows and the right represent the whites and highlights. Learning to read your camera's histogram enables you to quickly and easily determine how well exposed your image will be, without having to wait until you see it on a computer screen at home.

The horizontal axis (running along the bottom) indicates the brightness levels of your image. If the graph is skewed to the left, the image is too dark, while if it is skewed to the right it is too bright. There will be times when you want this to be the case, such as creating high-key images – but for a well-balanced exposure, try to shape the graph so it is spread out evenly.



Creative exposure ideas

Throwing the exposure rule book out of the window can be a fantastic way to produce some creative images. Work with your camera to under or overexpose your images deliberately in order to create a range of interesting effects. Here we'll take a look at how you can achieve those looks

High key

► This artistic technique works well for portraits, and is characterised by an excess of bright or white areas in your image. It also works for still life shots, such as flowers and food, or even some kinds of architecture and abstract shots. This type of image is often associated with studio work, but you can also create it outdoors. Again, use the opposite camera settings to what you'd use for a balanced exposure. That means, a slow shutter speed, a wide aperture and a low ISO. If you're using exposure compensation, dial in 1 or 2 full stops and see how your image looks – in this case, you want the histogram to be skewed to the right.

High-key images are particularly popular with flower and portrait photography

© GETTY IMAGES/DANIELA WHITE



Shoot early in the morning or late in the evening for the best results

© GETTY IMAGES/MARK BRUGER

Silhouettes

► A silhouette is the extreme underexposure of your main subject, used for dramatic purpose. It works well with a variety of different subjects, especially those that have a strong or distinctive outline. Some examples could include a boat sailing a horizon, a portrait framed against a dramatic sunset, or a city skyline.

In order to create the silhouette, work backwards from all the advice we've given you so far. Use spot or partial metering to expose for the background, throwing the subject into shadow. In terms of other camera settings, use a fast shutter speed, a narrow aperture, and if possible, a low ISO.



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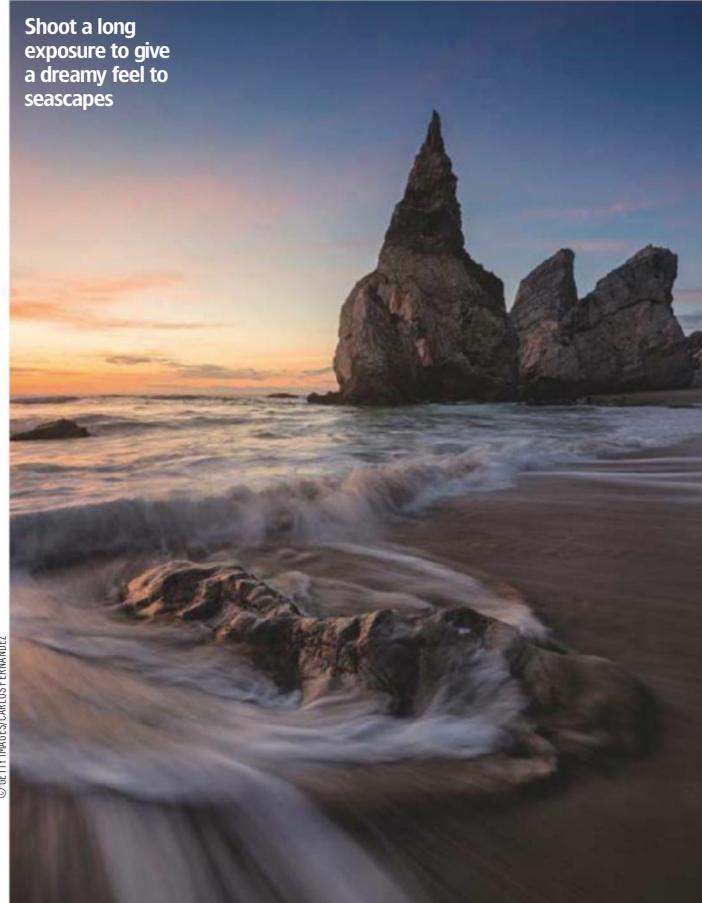
A stylistic choice that isn't to everyone's taste, extreme high dynamic range (HDR) images can work well with certain subjects. The idea is to create maximum detail in both the highlights and the shadows – it can create quite an unnatural look, but used selectively, can create quite an impact. For this technique, you'll need to take at least three bracketed exposures – but if you can take five or more, all the better. You'll also want to use a tripod to make sure each exposure is exactly the same. You can blend your exposures together in software such as Photoshop, or look for dedicated HDR software if you're going for the ultimate extreme look.

© GETTY IMAGES/CHRIS MOIR

Low key

 The opposite of high key is low key. These images are characterised by low contrast and dark tones, with just a few highlights. They can work well for the same kind of subjects as high key, so portraits, still life, architecture and abstract shots all work well in low key. As you would expect, follow the opposite of the high-key technique to get started – that means a fast shutter speed coupled with a narrow aperture to let in as little light as possible. Dial down exposure compensation by at least one full stop, and look for your histogram to be skewed to the left. Use a low ISO to reduce the amount of noise present in your image – a tripod comes in very handy when creating low-key images.

Shoot a long exposure to give a dreamy feel to seascapes



© GETTY IMAGES/CARLOS FERNANDEZ

Get creative with long exposure

How you use shutter speed will determine how well (or otherwise) your shots are exposed. However, you can utilise shutter speed to do other things too – such as freezing the moment, or creating special effects.

If you use a very fast shutter speed, you'll freeze the action, but you'll be letting less light in. Remember therefore, that you'll need to use a wider aperture and/or a lower ISO to get a well-balanced exposure.

Alternatively, if you use a long shutter speed you can create beautiful effects, such as light trails from traffic, or milky water for seascapes. This time you'll be letting in lots of light, so use a narrow aperture to make sure you don't end up overexposing your image. An ND filter can be useful if you're shooting very long exposures in the daytime, as it will dramatically reduce the amount of light reaching your sensor.

ProGlass IRND

A **NEW** standard in neutral-density glass filters



When the weather is overcast and dull, one option is to try long exposure minimalism and the Old Pier at Swanage in Dorset is a great subject, with its decaying wooden posts surrounded by empty sea. Why long exposures? Well, with seascapes, a long exposure will smooth out the texture of both water and sky, simplifying the scene further and enhancing their use as negative space in the composition.

I wanted to smooth the water to a completely glassy surface, so I selected a ProGlass 4.5 (15-stop) IRND. With some adjustment of aperture and ISO, I was able to get an exposure of 8 minutes - any longer would have smoothed the clouds too much. A 0.6ND (two-stop) medium grad added some drama to the sky and the final result had just the look I was after.

The colours are really neutral, which is remarkable for such a dense filter and there is a superb clarity and evenness of exposure across the frame. The other great feature of this filter is that its stated stop value is absolutely spot on, so calculating long exposures is no problem. It should be no surprise that these filters now have a permanent place in my kit bag.



Mark Bauer
markbauerphotography.com

Canon 5Ds, 24-70mm f/4L at 42mm,
ISO 200, 480 seconds at f/8.0

ProGlass 4.5 IRND (15-stop),
0.6 ND medium grad (2-stop)

(RAW file – unprocessed)



leefilters.com

Ready for the fall

The sheer abundance of autumn leaves make them a great subject to photograph, but how do you approach windblown foliage? **Tracy Calder** has the answers

When summer turns to autumn, the shorter days cause leaves to turn rich shades of orange, yellow, brown and red. This natural spectacle presents photographers with plenty of opportunities for shooting close-up

abstracts, grander vistas and pretty much everything in between. At this time of year gusty days and nights can strip the trees bare in a matter of hours, so don't waste time waiting for precisely the 'right' conditions – just get out there and adapt your plans accordingly.



© ROSS HODDINOTT

1 Use a lightbox

If you still have a lightbox lying around, put it to good use by arranging leaves or other translucent objects on it. Select specimens with well-defined shapes and good venation. You might like to press them under a book for a few hours beforehand to prevent them from curling up.



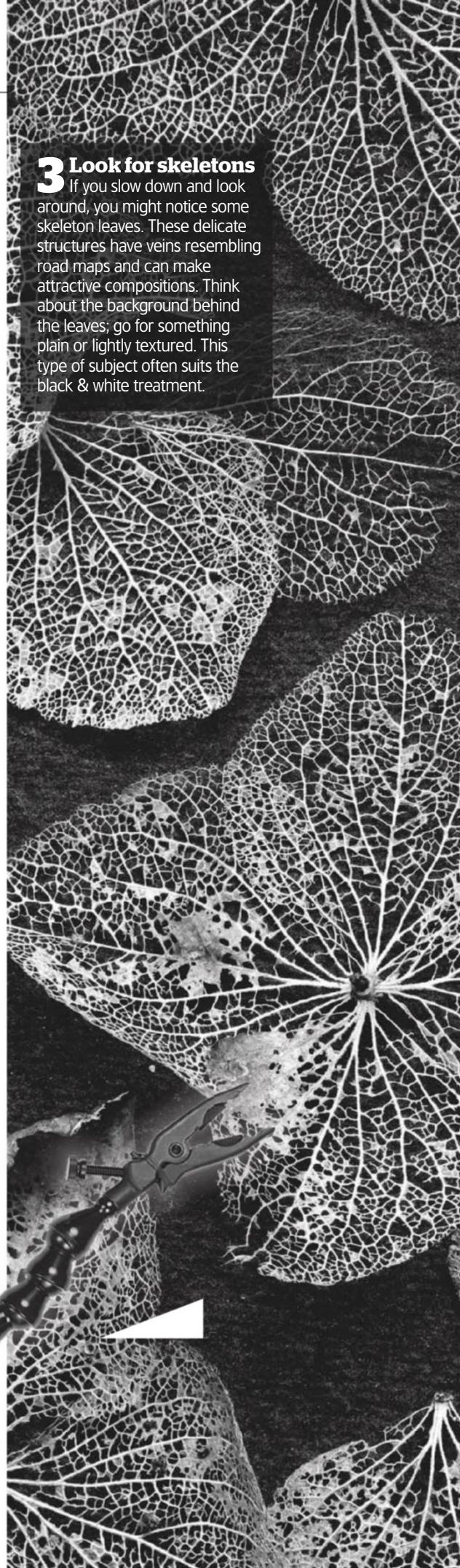
2 Try a support

When the wind rises above 5mph, plants tend to blow about quite a bit. To keep everything steady wait for a lull in the breeze or use one of the following: floristry wire (to fix your subject to something steady); a Wimberley Plamp (seen here) to hold a small branch still; or a windbreak.



3 Look for skeletons

If you slow down and look around, you might notice some skeleton leaves. These delicate structures have veins resembling road maps and can make attractive compositions. Think about the background behind the leaves; go for something plain or lightly textured. This type of subject often suits the black & white treatment.





© TRACY HALL

4 Watch the weather

While it might be tempting to wait for clear-blue skies, foliage is often best shot in bright but overcast conditions. If you can't wait for cloud cover, use a diffuser to eliminate harsh shadows. You can enrich colours by underexposing a touch. Try to avoid wind, but don't shy away from frosty conditions.

5 Shoot en masse

When autumn leaves create a mass of colour, the result can be pleasing. You are unlikely to find hundreds of leaves in perfect condition, so select your favourites and arrange them on a suitable surface. You will need more than you think to fill in the gaps.

6 Try unusual accessories

Tweezers, paintbrushes and fishing line might seem like strange objects to pack in your kit bag, but each one has its place.

Tweezers can be employed to remove dead leaves or stray debris from a scene; paintbrushes are ideal for transporting insects into new positions; and fishing line can be used to hold distracting foliage out of the frame.

7 Don't forget the traditional rules

If you are shooting autumn leaves close up, don't discount the 'traditional' rules of composition. You can still apply the rule of thirds, for example, and many cameras come with an electronic grid for this purpose. What's more, lead-in lines can also be useful, with diagonals providing a sense of energy.



© TERRY CANNON/GETTY IMAGES/STOCK PHOTO

8 Move the camera

For a more expressionistic shot of autumn leaves, ditch the tripod and try ICM (Intentional Camera Movement). Deliberately moving the camera during a long exposure results in washes of colour that are more akin to painting than photography. To extend the shutter speed you may need an ND filter.

© NICK FETTER/SHUTTERSTOCK/GETTY IMAGES/STOCK PHOTO



11 Apply colour theory

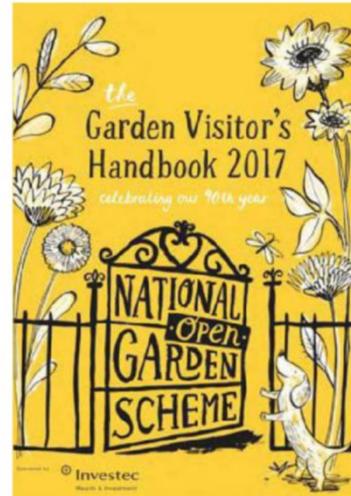
Colours that sit opposite one another on the colour wheel (such as blue and yellow) are complementary, and create maximum contrast. Use this knowledge to your advantage by looking for such combinations in nature. Colours that sit next to each other are known as analogous, and are harmonious.

9 Make tiny adjustments

If you would like to make tiny alterations to a close-up composition, consider a positioning plate or focusing rails. These devices sit between your camera and tripod and allow you to make seriously small adjustments by moving the camera, which is the preferred method of focusing when shooting at such high magnifications.

10 Visit a garden

Unless you want to emphasise age or natural decay, spend some time tracking down a perfect leaf specimen. Bear in mind that if you are shooting a close-up view, any blemishes will be much more obvious. As a result, it can pay to visit a formal garden where much of the pruning has been done for you by keen gardeners.



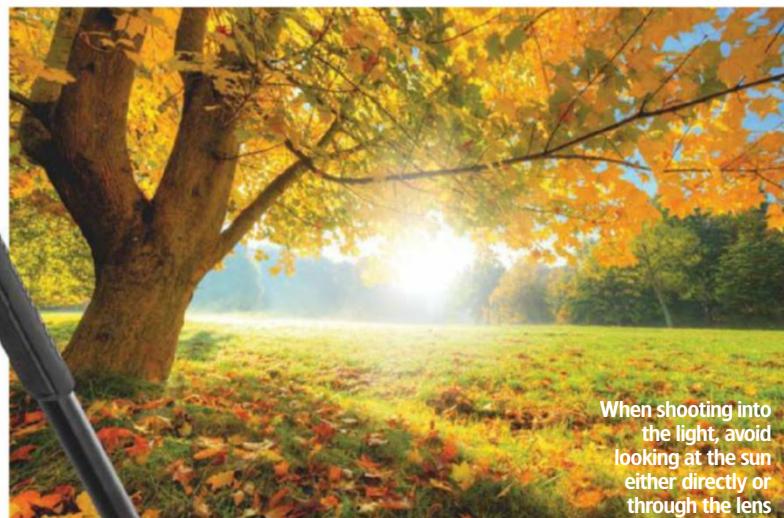
12 Show a part

Sometimes showing part of a leaf can be much more interesting than including it in its entirety. You might decide to concentrate on the blade (the flat part), the petiole (the leaf stalk) or the midrib (the central vein). Consider what attracted you to the leaf in the first place and make that the focus.



13 Refine your focus

When depth of field is limited, accurate focusing is essential so switch to live view and use manual focus. Small adjustments can make a huge difference, so turn the focusing ring very slowly and observe the results on-screen. The viewer's eye will always be drawn to areas that are in-focus first, so bear this in mind when you're looking at the screen.



When shooting into the light, avoid looking at the sun either directly or through the lens

14 Mix leaves with water

Leaves reflected in lakes and ponds are obviously photogenic, but there are other ways to combine foliage and water. One is to locate a stream, look for leaves drifting along and employ a slow shutter speed to transform them into a colourful blur. Another way is to look for reflections of branches in shallow water and include what's underneath the surface.

15 Shoot into the light

Shooting into the light can lead to striking images. Where possible, half-hide the sun behind a branch, tree trunk or cluster of leaves. Try to experiment with lens flare too – you may be pleasantly surprised at how effective this 'mistake' can be – it often conveys a feeling of energy. Naturally, it's important to avoid looking at the sun either directly or through the lens.

Trade in to trade up



Take a look at what we can part-exchange



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Lenses



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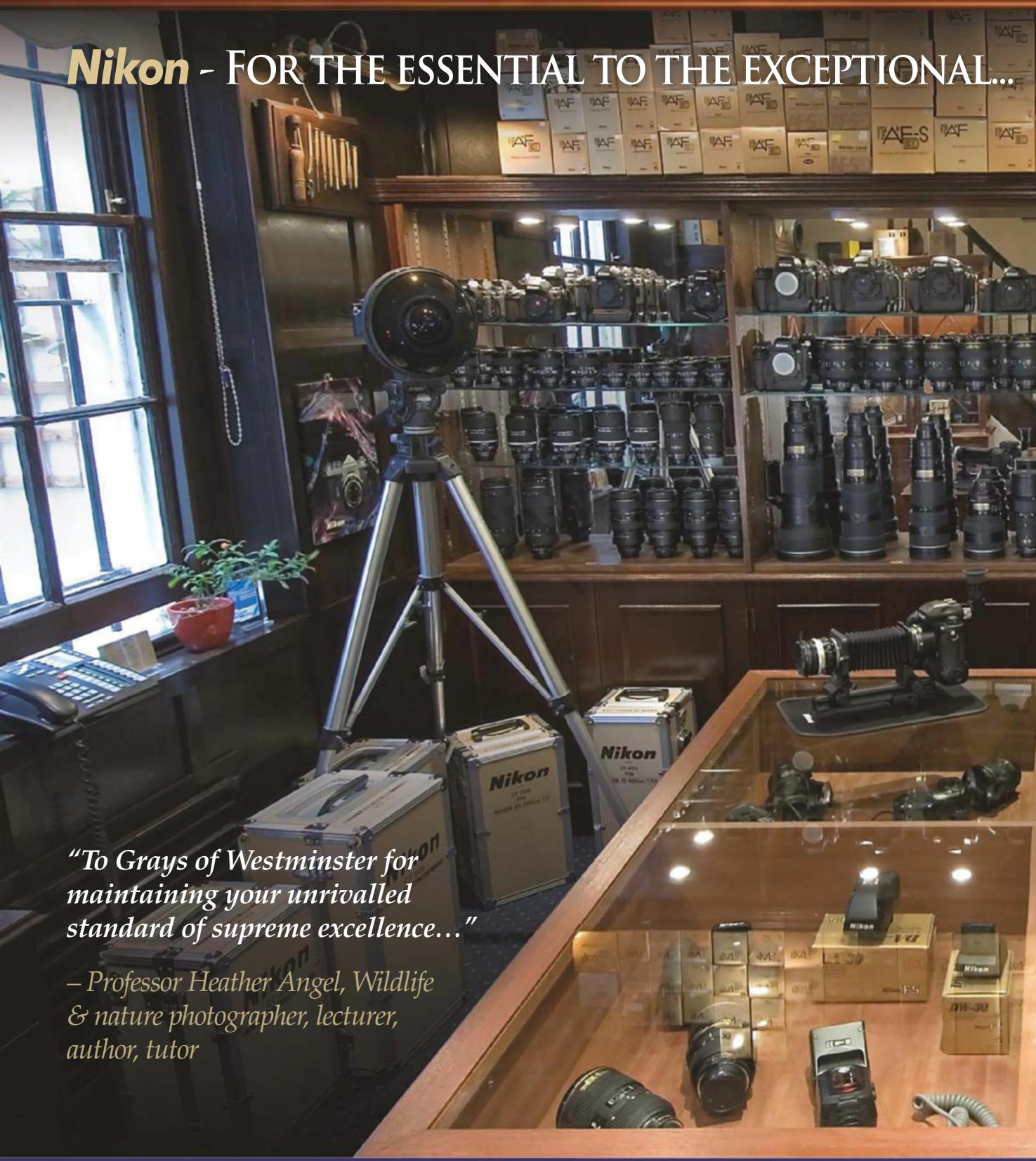
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Bridge to nature

The runners-up in our recent nature photo competition to win a **Sony RX10 Mark III** discuss their work and the benefits of using a bridge camera

In AP 17 June we asked readers to submit their best nature and wildlife images for a chance to win a Sony Cyber-shot DSC-RX10 Mark III. Five shortlisted photographers were asked to take their best nature and wildlife shots with the RX10 Mark III, and the overall

victor got to keep the camera. Molly Hollman's images were selected as the best, winning her the camera (see AP 30 September), but it was a close-run thing so we thought we would feature the four runners-up. Read on to see how they made the most of the RX10 Mark III's many strengths.

Sony RX10 Mark III, 26.42mm, 1/400sec at f/8, ISO 100



Michelle Howell



When it came to images for the competition, Michelle says: 'I was due to go sailing around Menorca so I wanted to try to capture images of the tiny black lizard that is found only on Isla Del Aire. The only way to get to the island is by boat, and once anchored off the island I had to swim to shore!'

It was worth the effort. Michelle decided to take a wideangle image, incorporating the path up to a lighthouse and with a lizard looking into the lens. 'I didn't have a remote release for the Sony, but I knew that the lizards had no fear of humans.'

On her return to the UK, Michelle also visited an owl sanctuary and the local wildlife park for some more shots. She was particularly taken with the RX10 Mark III's lens and its 'amazing' focal length. 'It means you don't have to get too close to the wildlife and the wide aperture gives a fabulous depth of field – great for blurred backgrounds and fast shutter speeds,' she explains. 'The macro facility at the end of the zoom was also fabulous.'

Michelle's tips for nature competition success are to research your location and the behaviour of the animals, and to aim for simple backgrounds. 'Also, think outside the box: try to make images different from the norm, and be patient and flexible.'



SONY

The RX10 Mark III at a glance

- Large-diameter Zeiss Vario-Sonnar T* 24-600mm f/2.4-4 lens
- 1.0-type stacked CMOS sensor and BIONZ X™ image processor
- 4K movie recording and 960fps (40x) high-speed shooting
- Silent shooting
- 3cm macro mode



Above: Michelle visited an owl sanctuary and local wildlife park
Canon EOS 5D Mark II, 24-105mm, 1/250sec at f/9, ISO 250

Top: Another image taken at the owl sanctuary
Canon EOS 5D Mark II, 24-105mm, 1/250sec at f/9, ISO 250



Sony RX10 Mark III, 219mm,
1/500 sec at f/4, ISO 1250



Sony RX10 Mark III,
220mm, 1/400 sec at f/4,
ISO 125

Paul Rose



'For my portfolio, I was trying to take images that reflected the versatility of the camera, so I took a couple of almost-macro shots, then others at the full extent of the big zoom capability,' Paul explains. 'I also had to work within the usual constraints of capturing what wildlife was available in UK while working full-time!'

Paul's main photographic interest is landscapes, which he mainly shoots with a Nikon D810, but he also likes to take portraits of his family and try his hand at macro images. 'Last Christmas, I bought an Olympus OM-D E-M10 as a take-everywhere camera, along with a couple of cheap telephoto lenses, and I got some nice

shots of birds at the coast when I was walking the dog. That got me more interested in bird and wildlife photography, but it's only been fairly recently that I've had lenses with a long enough reach to do this properly.'

When it comes to using the Sony RX10 Mark III, Paul reckons the 24-600mm equivalent lens is very versatile. 'I found it particularly good for static or relatively slow-moving creatures, such as a heron about to take off,' he says. 'The Sony is great for a long weekend, as you only have one camera to carry and don't have to keep swapping lenses. Also, since Sony acquired Minolta, it has become a very desirable brand. You can see it's a well-engineered piece of kit. Sony makes full-frame mirrorless cameras too, so I am very tempted to sell my Nikon D810.'



Sony RX10 Mark III, 198mm,
1/250sec at f/4, ISO 250

Angi Wallace



'I tried to capture varying nature images that would demonstrate the camera's abilities, from close-ups of insects to zooming in on creatures further away,' Angi, a keen nature and wildlife photographer, explains. 'What I liked most about the Sony was its great zoom ability, and just how clear and sharp the images are when zooming in. I think it's a great camera for everyday use and is easier to carry than a DSLR with numerous lenses.'

Angi was impressed with the Sony RX10 Mark III and would definitely use the camera for a day out. 'However, when it came to capturing macro images of a damselfly, I found the focusing an issue,' she says. 'It has a focal area, not a spot, so the camera kept choosing to focus on the background instead of the damselfly itself. But this was only a problem with very small, slim insects. The camera

also worked well in studio conditions with lighting. I would like the Sony as a second camera for the days when I don't want to carry several lenses around.'

Although Angi has been suffering from ME, and is pretty much housebound at times, she isn't allowing this to spoil her photography. 'I have many projects in the pipeline, from creative portraiture on location to a project from my home called Trapped – all images taken while I've been ill with ME,' she says. 'It is a project to show people that you can actually capture a huge array of images from your home, looking out even when sick. No illness or restriction should stop you enjoying photography. I am currently putting together some articles on my creative portraiture photo shoots, with behind-the-scenes images, step-by-step processing of the images, what I've learned from each shoot, planning a shoot and some of the adventures experienced during location portrait shoots.'



Sony RX10 Mark III, 198mm,
1/250sec at f/4, ISO 250

Gary Cox



'For this competition I shot as much wildlife as I could over the two-week period, and tried to pick the best images to send at the end,' Gary explains. 'I really don't have a favourite subject, as I enjoy photographing all wildlife animals, birds and insects. I tend to photograph various subjects at different times of the year. So autumn will be rutting deer, winter is usually birds, in spring I love to photograph hares and the summer months tend to be insects.'

Gary was particularly impressed by the portability and the long reach of the Sony RX10 Mark III. 'I have a DSLR and a big heavy 500mm lens, and the setting-up time necessary means that it's not always easy to take a photo quickly,' he continues. 'But the Sony can be picked up quickly, turned on and bang – you're shooting with a manageable 600mm lens.' It's an exciting time for Gary, as he is due to take early retirement next year and hopes to spend a lot more time enjoying his photography.



Sony RX10 Mark III, 171mm, 1/500 sec at f/4, ISO 64

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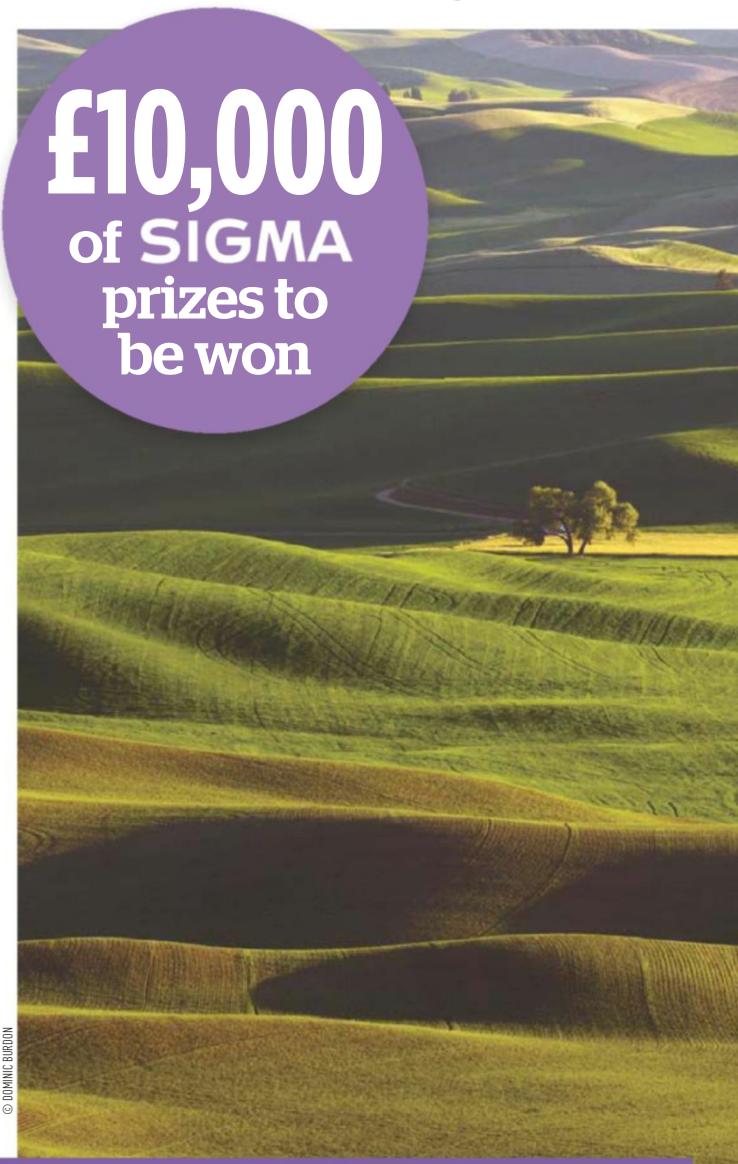
With six rounds of APOY now under our belt it's time to turn our attention to capturing landscapes. In Round Seven, Land lovers, we are looking for landscapes that show Mother Nature at her finest, from dramatic waterfalls to a single shaft of light falling on a forest floor – pretty much anything goes.

Whether you like to record flowing water as a milky blur, or carefully calculate the hyperfocal distance so everything is pin-sharp from front to back, all techniques and styles are welcome. Your pictures could be of a UK destination or further afield, the important thing is to think about what attracts you to a scene – the light, the shapes, the texture of grass, rocks etc – and communicate this in your pictures. Where possible, plan your shoot beforehand: making a note of tide, sunset and sunrise times (where relevant). A little preparation can go a long way.

Plan your APOY 2017 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Magical monochrome	Black & White	25 Mar issue	28 Apr	10 Jun issue
Hit the streets	Street Photography	6 May issue	26 May	15 Jul issue
Small wonders	Macro Nature	27 May issue	23 Jun	12 Aug issue
City clickers	Cityscapes	1 Jul issue	28 Jul	23 Sep issue
Into the wild	Wildlife	5 Aug issue	25 Aug	14 Oct issue
Creative eye	Abstract Art	2 Sep issue	29 Sep	11 Nov issue
Land lovers	Landscapes	7 Oct issue	27 Oct	9 Dec issue
Face to face	Portraiture	4 Nov issue	29 Nov	6 Jan issue



To enter visit www.amateurphotographer.co.uk/apoy

ROUND 7: PHOTOGRAPHY TIPS

Advice and ideas to help you capture distinctive images of landscapes



Sense of scale

Including a recognisable subject such as a car or figure helps to give viewers a sense of scale. Or, exclude such subjects and go for an abstract shot. Ensure you exclude anything that doesn't tell the story.



Brave bad weather

Don't shy away from mist, fog and rain; just make sure that you and your camera are properly protected. Trotternish on the Isle of Skye is the perfect example of a landscape that is enhanced by such conditions.

Photographer of the Year

petition for amateur photographers



Side lighting can transform a landscape into a striking mix of shapes and shadows

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Win a Sigma DPO Quattro and External View Finder VF-51

The Sigma DPO Quattro features a direct image sensor that captures colour vertically, recording hue, value and chroma accurately and completely for each pixel. The Quattro camera features a 14mm lens (equivalent to 21mm on a 35mm SLR), which is an ideal focal length for landscape photography. The prize also includes a VF-51 External View Finder, which mounts on the camera's hotshoe, to assist you when composing your pictures. This month the total prize value is £950.



Keep it minimal

Sometimes you have to be brave enough to exclude more than you include. The mist has concealed potentially distracting features here, such as telegraph poles, and the light has reduced the buildings and hills to silhouettes.



Splash of colour

A splash of colour in an otherwise monochromatic scene attracts the eye and encourages the viewer to explore the frame. Remember the colour psychology basics – red is visually worth a bucketful, so use it sparingly.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1



2

Bart Hoga, Nottinghamshire



Bart's journey into the world of photography began in 2003 when he received an Olympus C-350 for Christmas. As a 'happy snapper' he ended up with thousands of photos and developed a passion for nature and landscape photography. Soon after upgrading to his first DSLR he started to take photography more seriously and began practising and experimenting with different techniques as he travelled. Now he won't go anywhere without his Nikon gear and continues to travel round Britain and far-flung locations around the world.

Cuillin Mountains

1 On his way back from Castle Tioram in Scotland Bart spotted this coastal location that he thought would make a great long exposure, with the Cuillin Mountains in the background. Nikon D300, 17-50mm, 30sec at f/8, ISO 640, tripod, 10-stop ND, 1-stop ND grad

Glendoebeg

2 The sunrays lighting up the wind farm in the far distance caught Bart's attention. Despite the blustery and wet conditions he has captured a stunning scene. Nikon D300, 70-300mm, 1/2000sec at f/5.6, ISO 800, tripod, 3-stop ND grad



3



Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Glenfinnan

3 Bart has done well to capture this perfectly lit hillside in such changeable weather conditions. He has timed his shot well, capturing the house and trees bathed in sunlight and the clouds floating above
Nikon D300, 17-50mm, 1/200sec at f/9, ISO 200, 1-stop ND grad

Black Mount

4 Taking inspiration from other photos from this location, Bart decided to visit in order to capture the stunning scenery. With a black & white image in mind, he used a ND grad to add drama to the sky
Nikon D300, 10-20mm, 1/40sec at f/11, ISO 200, tripod, 3-stop ND grads



4

CELEBRATING THE YEAR'S BEST PRODUCTS



EISA AWARDS 2017-18

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EISA is the unique association of over 50 international special interest magazines in hi-fi, home theatre, photo, video, in-car and mobile electronics, from 25 countries (now including Australia and the USA). Every year the EISA jury of experts rewards the best products in each class with a coveted EISA Award.



The square format is good for large, static objects such as famous buildings



Fujifilm Instax Square SQ10

Does Fujifilm's first hybrid digital/instant camera do enough to justify its price tag? **Geoff Harris** finds out

On paper, this sounds like an ideal camera for the Instagram generation, kicking out cute, square-format prints while also enabling you to save the unedited JPEG images (1920 x 1920 pixels) to a micro SD card. In use, you soon realise the SQ10 is rather compromised as an everyday digital camera, and at more than £200 plus printing

costs, is likely to face stiff competition from higher-res smartphone cameras and instant-printing booths. Once you accept the SQ10 for what it is, however, there is still a lot to like.

Features

Offering a hybrid digital/Polaroid-type camera is a logical step for Fujifilm. Its older Mini and Wide Instaxes proved popular, not only

among the younger crowd, but also with travellers – history buffs may have seen historian Dr Sam Willis using one to record his journeys on BBC Four's *The Silk Road*. There were some drawbacks, though. The Wide version was as big as a pro-spec SLR and a pain to squeeze in your luggage.

The SQ10, while not exactly pocket-sized at 119 x 47 x 27mm and 450g, is certainly



Data file

Fujifilm Instax Square SQ10

Price	£249.99
Sensor	1/4in CMOS, 3.7MP
Effective pixels	1920 x 1920
Lens	Fixed 28mm-equivalent f/2.4
AF	Single, Contrast Detect TTL
Exposure control	Programmed AE
Shooting mode	Standard, Double Exposure, Bulb
Image print size	62 x 62mm
Printing time	Approx 12 seconds
Dimensions	119 x 47 x 127mm
Weight	450g



Reasonable close-ups can be obtained, with a focus range of 10cm to infinity



The screen errs on the bright side, so be careful with applying any image effects before printing



The camera produces a 62 x 62mm print

less cumbersome than the Instax Wide. Let's focus on the SQ10's digital performance before looking at the print quality. The sensor is only a 3.7MP 1/4in CMOS chip, so forget any ideas of saving images beyond 240dpi. Most modern smartphone cameras easily surpass it, though, of course, they don't have built-in printers. The SQ10's lens is a fixed 28.5mm equivalent f/2.4 wideangle.

In terms of exposure and focusing options, again, it's pretty basic. You only get single, contrast-detect AF with minimum focusing distance of 10cm. To set the AF point precisely, the simplest thing is to focus and recompose by half-pressing the shutter button. Tracking moving objects is much more of a challenge, and you tend to get better results with static subjects, such as buildings or people's faces (face recognition is built in). Low-light focusing can be a struggle, too, as the Auto ISO only goes up to 1600. So the SQ10 feels very much like an auto point-and-click, though there is more control over the built-in flash. You can choose from auto modes, forced flash, suppressed flash, slow sync and red-eye removal. There are also three shooting modes (standard, bulb mode via the self-timer and double exposure) so the SQ10 is not totally dumbed down.

When it comes to editing the image before printing it, there is a decent choice of options. Brightness and vignetting can be easily tweaked via the large rear dial, and it's also

possible to apply some basic, Instagram-style filters to the prints (the edited images remain on the camera's internal storage or micro SD card, but the edits disappear when viewed on your computer). As well as options such as Monochrome and Sepia, you can try Cornelius (intensifies shadows and brightens highlights), Luna (brightens the image and intensifies colours) and even the intriguingly named Martini, which smooths skin tones 'with a slight vintage feel'. The filters can be easily adjusted, but you need to be careful when reviewing images on the 3in rear screen. The LCD is reasonably sharp at 460k dots, but tends to give a false sense of security when it comes to vignetting and underexposure – you can end up with very strong vignettes and blocks of shadow on the actual print. With the vignette control in particular, we'd keep it under 50% for the best results. It is certainly best to avoid wasting prints, as new pack of 10 costs £8.95.

Printing and handling

Depending on the subject and light, the print quality is pretty good, with plenty of detail and punchy colours considering the image size. There is something satisfying and neat about the 1:1 square format, and its limitations often make you spend more time carefully composing the image. The SQ10 copes best with bright, colourful scenes with a clear distinction between the subject and foreground. Once the light starts to fail, or the subject is less clearly delineated, the results are more mixed. By necessity you are printing



The flash options come in useful as the auto ISO maxes out at 1600

pretty small, at 62 x 62mm, so the SQ10 really comes into its own when shooting a famous building or landmark, or capturing a clearly delineated face. So it's handy for social events, such as weddings, or travel, and of course, you get a digital copy of the image, too. While the replacement print pack may seem pricey, it's less expensive than a conventional Instax as you don't have to print a picture every time to enjoy it. Change to Manual rather than Auto printing, via a switch down the side, and you decide when and if to print the image.

In terms of usability, it's a mixed bag. The camera is made from

plastic, but it's tough plastic, and the build quality is sturdy. Battery life is pretty good: you get around 160 photos with a single charge of the Li-ion battery, which you juice up via USB. On the downside, we found ourselves hunting for the titchy shutter button, as it doesn't immediately fall to hand. A bigger problem is the image transfer features, or lack of them. You need to copy images onto a micro SD card in order to view them on another device. It's a clunky process that requires a read of the manual, and we suspect built-in Wi-Fi will appear in future versions of this camera if it takes off.

AP

Verdict

THIS IS a well made and relatively easy-to-use hybrid print/digital Instax, but it does feel like a first-generation device. The main pro is the ease with which you can get decent quality, speedy prints in a pleasing square format. While the exposure and AF options are limited, you can soon get fairly sophisticated results with a bit of practice, and it's good to see some useful extras in there, like flash options, a self-timer and a tripod bush. The lens is basic but reasonably sharp and wide enough to come in useful when shooting interesting buildings on a trip or landscapes.

The main cons are the relatively low resolution of the digital images, the clunky image-transfer process, the 'Fisher Price' feel, and having to shell out the best part of a tenner for a print pack. It's also disappointing that the in-camera image effects only apply to prints and aren't saved on the digital files (though this does mean the originals are there to be edited with another program). As it stands, the SQ10 would make a fun gift or handy accessory for keeping a scrapbook/travel journal, but there is definitely room for improvement.

Amateur
Photographer
Testbench
★★★

Focal points

A quick guide to the connectivity and storage features of this hybrid instant/digital camera

Function dial

This large dial on the back is where you add effects to images and adjust exposure. You also access the menu from here, and can easily print images

Battery charging

The battery is charged via Micro USB. Battery life is reasonable if you print intermittently, but soon goes if you print a lot

Rear LCD

The screen errs on the bright side, so be careful when applying image effects as prints can underexpose.



Flash options

There is a reasonable range of flash options, including slow-sync, and it's useful as the auto ISO only goes as far as 1600.

Image storage

Fifty images can be stored and printed from internal memory, but it's best to get into the habit of using a MicroSD card.



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Shooting ultra-wide with close foregrounds can give interesting compositions
12mm, 1/125sec at f/8, ISO 100

LENS TEST

Testbench



Sony FE 12-24mm f/4 G

Is Sony's new lens for full-frame mirrorless Alpha 7-series and Alpha 9 cameras the ultimate ultra-wideangle zoom? **Andy Westlake** takes the broad view

Not so long ago, when we talked about Sony's Alpha 7 full-frame mirrorless system, we had to start with the same caveat – the cameras were innovative and impressive, but the lens system lacked the depth to take best advantage. Now, though, four years after the launch of the Alpha 7, the situation has changed. Sony has most of the basics covered, with a full set of both f/4 and f/2.8 zooms, alongside a series of stellar f/1.4 primes backed up by more affordable, smaller aperture primes. Now, the company is looking to extend its FE lens line-up with some more extreme specialist optics.

This accounts for the appearance of the Sony FE 12-24mm f/4 G. Launched in May alongside the faster FE 16-35mm f/2.8 GM, this £1,700 lens expands Sony's full-frame system into ultra-wideangle territory. With a diagonal angle of view of 122°, it's one of the widest rectilinear zooms ever made for full-frame cameras, surpassed only by Canon's EF 11-24mm f/4L USM, which costs £1,000 more. But it's in comparison to that

superb lens, and the £1,400 Sigma 12-24mm f/4 DG HSM Art, that the Sony must be judged – and it comes out well.

Features

To achieve such a huge angle of view, Sony has employed a complex optical formula with 17 elements in 13 groups that includes four aspherical elements, three crafted from extra-low dispersion (ED) glass and one of Super-ED glass. The aim is to achieve excellent corner-to-corner sharpness and resolution while minimising chromatic aberration. Sony's Nano AR coating is employed to suppress flare and ghosting, which can be a serious problem with lenses this wide.

The lens's G-series designation places it as a premium optic, if not at quite the same level as Sony's top-of-the-range G Master series. The firm says it 'emphasises a graceful balance between high resolution and gorgeous background bokeh', but it's unlikely you'll get much in the way of blurred backgrounds unless



the lens is set close to its minimum focus distance of 28cm. However, the seven-bladed diaphragm still uses curved blades in a bid to render out-of-focus areas pleasingly.

A fixed petal-shape lens hood is built in to help suppress flare, while also providing a useful degree of protection to the striking dome-shaped front element. As is usual for a zoom this wide, there's no way to attach filters to the front of the lens, and Sony hasn't provided a rear holder for gel filters, either. So if you want to use

Here I avoided converging verticals by cropping the lower half to the image in post-processing
12mm, 1/100sec at f/11, ISO 100



► neutral-density or polarising filters, you'll have to find a third-party solution.

The FE 12-24mm f/4 G can be used on Sony's APS-C mirrorless models, on which it will give an 18-36mm equivalent view. But unless you use a full-frame camera too, you'd almost certainly be better off with the smaller, cheaper and stabilised Sony E 10-18mm f/4 OSS that also gives a wider view on APS-C.

Build and handling

If you've used a full-frame ultrawide zoom before, the first thing you'll notice about the FE 12-24mm f/4 G is its size – or rather, lack of it. At 87mm in diameter and 117.4mm in length, it is considerably smaller than similar DSLR lenses. At 565g, it's also less than half the weight of the aforementioned Canon or Sigma,

'The first thing you'll notice about the FE 12-24mm f/4 G is its size – or lack of it'

thanks to the system's mirrorless architecture. In fact, it's not even radically larger than the Sony FE 24-70mm f/4 OSS ZA.

Despite the light weight of this lens, there's little to complain about when it comes to build quality or handling. The barrel exterior is made from high-quality plastic, with rubberised grips for the zoom and focus rings. Sony describes the lens as dust and moisture resistant, so it comes as a slight surprise to find no rubber seal around the metal lens mount.

The zoom ring rotates smoothly through about 80° between the 12mm and 24mm

positions, so it's easy to make fine adjustments. Ahead of it, the slightly larger manual-focus ring is electronically rather than mechanically coupled to the lens's focus group, and rotates continuously with no end stops. On the side of the barrel is an AF/MF switch and a large focus-hold button – the latter's function can be reassigned from the camera body if you prefer.

Autofocus

For autofocus, Sony has chosen a Direct Drive Supersonic Motor (DDSSM) to drive the lens's focus group. This is fast and almost silent, so is as suited to video work as it is to stills. On the Alpha 7R II I used for testing, the focusing was also unerringly accurate, although as always you have to pay due care to exactly where you place the AF point within the frame.

Manual focus is available when you need it, and the electronically driven focusing allows very precise control. There are neither distance nor depth-of-field markings on the lens itself, but a basic distance scale is displayed in the viewfinder while you're focusing. The camera's usual focus aids are available, such as magnified view and focus peaking, and if you set the focus mode to DMF you can get full-time manual override of autofocus.

Performance

Wideangle zooms tend to be compromised in one way or another: it's the nature of trying to render a huge angle of view with minimal curvilinear distortion and a flat field of focus. Typically, we'd expect to see a combination of barrel distortion, chromatic aberration and smeared corner detail at larger apertures. However, Sony has a huge advantage compared to DSLR lens makers here, as mirrorless systems give much more freedom

The lens's ultra-wide view gives a striking perspective for landscapes
12mm, 1/100sec at f/8, ISO 100



With its huge field of view, the lens is ideal for shooting interiors
12mm, 1/60sec at f/4, ISO 250



in terms of lens design. As a result, the 12-24mm f/4 is pretty impressive optically.

Examining my test shots, it's clear that the lens is strikingly sharp in the centre, even at f/4. However, at its widest settings in particular, the corners often show characteristic wideangle 'stretching' and blurring that only fully clears up around f/8-f/11. These are the sort of apertures I'd normally be using on full-frame anyway, so I don't see this as a big problem.

Some lateral chromatic aberration is visible as complementary-coloured fringing towards the corners of the image, but even on the 42.4MP Alpha 7 R II it's not excessive, and it's easy to correct in post-processing. Vignetting is very prominent at wideangle, and never goes away fully on stopping down. But it's much less of an issue on zooming in, and again can be easily corrected when necessary.

If you're planning to use the lens to shoot interiors or architecture, though, you'll be most concerned by its distortion characteristics. At wideangle, it displays complex 'moustache' distortion – in other words, barrel type towards the centre of the image but re-corrected to pincushion type in the corners, such that straight lines are drawn as wavy along the top and bottom of the frame. This can make things difficult if you really need those lines to be rendered straight, and realistically the only way is to use profiled corrections in your favourite raw converter. Luckily, things get simpler on zooming in, and by 16mm the lens exhibits more easily correctable pincushion distortion.

With a lens this wide, flare behaviour is also crucial as you can often end up with the sun or other bright light sources in your shots. One noticeable feature of the 12-24mm is a signature flare pattern of bright hairline arcs concentric with the light source that become more clearly defined on stopping down the aperture. You'll also see nicely defined 14-point sunstars at small apertures. But there's a notable lack of image-degrading veiling flare, and on the whole the lens is well behaved in this respect.

AP

Verdict

If you need an ultra-wideangle zoom for Sony full-frame mirrorless, then the FE 12-24mm f/4 G is easy to recommend. Not only is it the sole native FE-mount option, but it's also optically excellent and handles well. In principle, you could use an adapted DSLR lens instead, but the Sony offers such a size and weight benefit that there's little practical point in doing so.

The bigger question, perhaps, is whether you need quite such a wide view. Lenses this extreme are distinctly niche, and difficult to use effectively, placing great demands on your compositional skills. If you're simply looking for a wide zoom to complement a 24-70mm standard zoom, the FE 16-35mm f/4 OSS is still a more practical choice as it's optically stabilised, can accept filters and is simply far more manageable to shoot with. Meanwhile, APS-C users will almost certainly get better value from the £700 E 10-18mm f/4 OSS. However, if you know you can make good use of its immense field of view, the Sony FE 12-24mm f/4 G will do you proud.



Data file

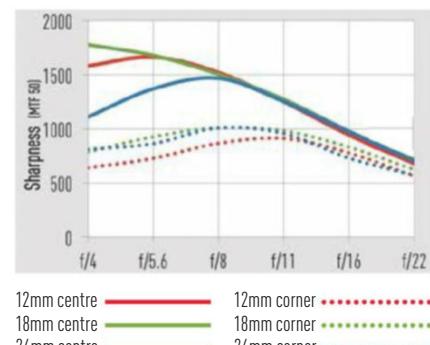
Price £1,700
Filter diameter N/A
Lens elements 17
Groups 13
Diaphragm blades 7
Aperture f/4-22
Minimum focus 28cm
Length 117.4mm
Diameter 87mm
Weight 565g
Lens mount Sony E (full frame)

**Amateur
Photographer
Testbench
Recommended**
★★★★★

Sony FE 12-24mm f/4 G

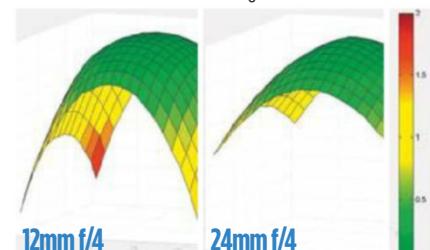
Sharpness

According to our Image Engineering MTF tests, this lens is impressively sharp in the centre at maximum aperture. However, typically for such a wide lens, the corners of the image lag behind quite considerably, although the difference is probably exaggerated at the close distances needed for our chart testing. The best results are to be had at f/8.



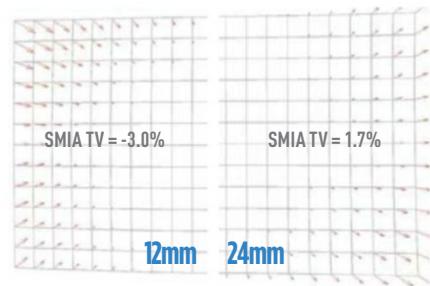
Shading

Even a cursory glance at our graphs reveals considerable vignetting at 24mm. Stopping the lens down to f/8 reduces the level to around 1.3 stops, but it doesn't reduce any further at smaller apertures. Corner fall-off decreases considerably at longer focal lengths, and while it can still be visible at f/4, it becomes insignificant at f/8.



Curvilinear distortion

Typically for this kind of lens, the Sony 12-24mm shows quite strong barrel distortion at its widest setting, turning to relatively mild pincushion on zooming past 14mm. It can be corrected in-camera using the Lens Compensation menu setting for shots that require straight lines to be rendered correctly.



Filter holders

If you're serious about landscape photography, you'll need some drop-in filters. **James Abbott** looks at some of the best filter holder options available



Filter slots

Good filter holders come with more than one slot, allowing you to stack filters together. Three slots is the average for most holders.

Protection

With glass filters being fragile items you'll need a filter pouch or case, preferably with enough room to fit your holder.

Keep it clean

Dust and dirt can easily build up in the slots of a filter holder. Keep it clean and your filters will slide/fit into the holder effortlessly every time.

Data file

	Polariser	Adapter rings	Case	Material	Filter slots	Weight	Price
Formatt-Hitech	Yes	67, 72 & 77mm	Deluxe pouch	Aluminium/plastic	2	229g	£129
Lee Filters	No	No	Basic pouch	Precision injection moulded polymer	3	135g	£59
Nisi	Yes	67, 72 & 77mm	Leather hard case	Aluminium/plastic	3	235g	£143
Wine Country Camera	Yes	No	Clamshell	Aluminium, rosewood, brass and plastic	3	390g	£425

Formatt-Hitech Firecrest 100mm Holder Kit

£129 www.formatt-hitech.com

Formatt-Hitech is a UK-based filter manufacturer offering a number of products for photographers. The Firecrest 100mm Holder Kit is pretty much everything you need in a filter holder. All you need to get shooting is an ND grad or an ND filter, so at just £129 this kit is excellent value for money.

The aluminium holder features two plastic filter slots with a gasket around the lens opening. The holder attaches to a rotating ring that holds the polarising filter, which can be rotated using a geared wheel on the side. This ring attaches to a smaller step-up ring that fixes to your lens.

In the box you get the holder, polarising filter, rotating adapter ring, three step-up adapter rings, end caps to help eliminate light leakage and a deluxe pouch. The foam gasket around the holder opening is

ideal when using Formatt-Hitech ND filters, but may be problematic if using an ND with its own gasket from another manufacturer. It's worth noting that the back slot is a tight fit for any filter.

If shooting with an ultra wideangle lens, you'll need to buy a shallower, rotating adapter ring to avoid vignetting, although a tiny amount is visible at 16mm. But even with this additional purchase at £29 it's still an excellent price for what you get.



Nisi V5 Pro 100mm Filter Holder

£143 www.philnortonphotography.co.uk/nisi-filters

Nisi filters are relatively new to the filter market, but have exploded onto the scene with high-quality products at competitive prices. The Nisi offering is actually similar to that of the Firecrest in terms of design, materials and what you get in the kit. However, the Nisi has one extra filter slot, comprising three rather than two, and no foam gasket on the holder to block light so any ND filters can be used with the holder without potential for damage.

The Nisi V5 Pro is an aluminium holder with three plastic filter slots. The holder attaches to a rotating ring that holds the polarising filter, which can be rotated using a geared wheel on the side. This ring attaches to a smaller step-up ring that attaches to your lens.



Lee Filters Foundation Kit

£59 www.leefilters.com

There's no doubt that UK-based Lee Filters is the best-known name in filters, but snapping at its heels are a number of competitors producing holders and filters to rival this classic brand. The Lee Filters Foundation Kit is exactly what it says on the tin – the basic holder itself and nothing else. Alongside the kit you'll also need to purchase a separate adapter ring to fit your lens – the Lee Wide Angle

Adaptor Ring (77mm) costs £47,

which ultimately takes the price of

the filter holder up to £106.

The Lee filter holder is a solid piece of kit made from resin and plastic, with a metal spring-loaded clip to attach it firmly to the adapter ring. When the two connect you can be confident they won't come apart easily, which is reassuring – especially when using glass filters.

In the box you get the holder, a basic material pouch to protect the holder, and an additional filter slot and screws to

expand the holder from two to three filter slots. Unfortunately, there's no polarising filter included as there is in some of the other kits, and the Lee 105mm Front Holder Ring and Lee Circular Polariser 105mm Rotating Glass Filter will set you back a further £249, making this an expensive basic holder. Overall, this is a quality lightweight holder, but you can get a lot more for your money with some of the other options.



Wine Country Camera 100mm Holder Kit

£425 www.winecountry.camera

There are very few times you'll see a filter holder and think 'Wow!', but with the Wine Country Camera 100mm Holder Kit you'll be blown away. With unrivalled craftsmanship and steampunk-esque design, this aluminium, rosewood and brass filter holder is something truly special – although this comes at a high price compared to the competition.

This system is different from the others in that you put 100x100mm or 150x100mm filters in 'vaults'. These are surrounds that make filters from any manufacturer work with the system. Individual vaults cost £37 each, and adapter rings to attach to the holder to a lens are £55 each.

At 16mm there is vignetting, which doesn't disappear until you zoom in to 20mm. So if you own a 16mm or

17mm ultra-wideangle you unfortunately won't be able to shoot at the widest focal length. The holder features a recessed slot specifically for ND filters, and the polariser mechanism is the best of all holders in the test.

The main downsides to the Wine Country Camera filter holder is the prohibitive cost compared to competitors, and the weight. While it's not going to cause problems when shooting, if you're trekking to a remote location a few hundred grams saved here and there can make a

real difference. That said, it really is a beautiful piece of kit featuring superb craftsmanship and solid handling.



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Manfrotto Pixi Pano360

Andy Westlake tries out a motorised panorama head

● £124.95 ● www.manfrotto.co.uk

LOTS of smartphones and cameras feature auto-stitching panorama modes, and when used properly these can give excellent results. However, keeping a camera level as you sweep it across a landscape is difficult, and failing to do so can produce wobbly horizons.

Manfrotto's Pixi Pano360 aims to fix this problem. It's a remote-controlled, motorised head that's designed to hold your camera level and rotate it at a constant speed for perfect panoramas. The company is also pitching it for video and timelapse shooting, and claims it will work with cameras weighing up to 2kg.

With a solid-feel metal construction, the Pano360 comes across as a well-made product. It has a base socket to screw onto a tripod, but is also stable enough to sit directly on a flat surface. Strangely, it doesn't have a camera plate as such, just a rotating spindle with a 1/4in screw onto which you can fix the supplied iPhone or GoPro adapters (to attach a camera, I used a third-party quick-release clamp). There's just a single physical control, which is a small power button with an embedded-status LED. It's also used to switch between controlling the device from either the included Bluetooth remote or your iPhone.

The circular remote control first has to be paired with the device itself – disconcertingly, it doesn't work directly out of the box. It has two buttons in the centre that rotate the head left or right, surrounded by four circular buttons for panorama, timelapse and video modes, alongside power on/off. But these buttons are difficult to distinguish as they're marked solely by near-invisible mouldings, which is a serious flaw.

The device's load capacity is decent. It worked happily with my Sony Alpha 7 II and 24-70mm f/4 zoom, giving good results at focal lengths from 24mm to 35mm. Beyond this, though, the camera's sweep-panorama mode stopped working due to a too-fast rotation speed and I could find no way of slowing it down. This fixed rotation speed is also a problem for video: taking 14.5 seconds to complete a full 360°, it's too fast to give comfortably watchable footage. For time-lapse the rotation is much slower – but again, you have no control.

Verdict

The Pixi Pano360 is a strange product, and unusually from Manfrotto it feels as though it hasn't been properly thought through. However, the hardware is pretty good, and if Manfrotto could upgrade the smartphone app to give programmable control over the head's rotation speed, direction and angle when using a conventional camera, it could be a really useful device. At the moment, though, it's just too limited for the price.

Amateur
Photographer
Testbench
★★★

At a glance

- Motorised panning head
- Bluetooth remote control
- Works with Pixi Pano360 iOS app
- 2kg maximum load

iPhone and GoPro adapters

These adapters fit onto the head's 1/4in attachment screw. The iPhone adapter is designed to hold the device vertically.



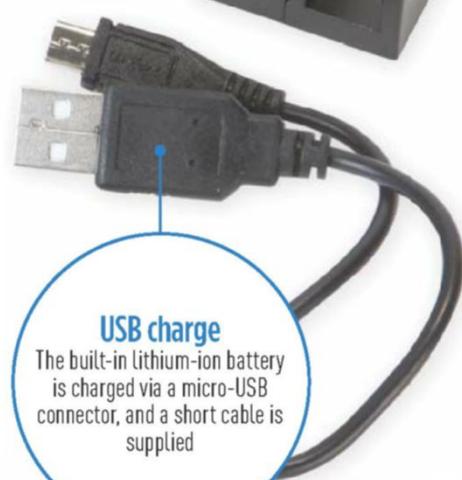
Tripod socket

A standard 1/4in socket in the base can be used to mount the head on a tripod.



USB charge

The built-in lithium-ion battery is charged via a micro-USB connector, and a short cable is supplied



Remote control

The included Bluetooth remote has buttons for panorama, video and timelapse modes.



PIXI PANORAMA APP

The Pano360 app allows your phone to take control of the Pano360 head for the purpose of shooting panoramas, timelapse or video. When you press the start button on the app, the phone's camera begins recording and the head starts rotating simultaneously. In timelapse mode you get a choice of frame rates from 4x to 40x, and the panorama mode has a well-designed level to ensure your horizons are correct. But again, there's no control over the speed or direction of the head's rotation.

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Colour-cast corrections

Q I have a Panasonic Lumix DMC-FZ1000 camera that I use for macro photography. At this time of the year my subjects are small fungi, usually found in woods and usually in badly lit or even dark places. This presents a problem. I find that on-board flash is too fierce and burns the image out, so I bought an LED torch. This does the job of illuminating the subject beautifully, but it casts a blue tint over everything. I am not a very technically minded person, and would like to know if there is a camera setting that would overcome this problem. I think it is possible to reduce the in-built flash power for macro, but I don't know how to achieve this. Is there some kind of filter I could use?

Forester, AP forum

A The blue cast is because your LED torch produces a cold light and the camera is expecting warm artificial light. You need to adjust the white balance (WB). On the back of the FZ1000, look for the WB option at 3 o'clock on the four-way pad. You can then select different colour-cast corrections and see the effect on the screen. For flash, you can also try using a sheet of paper placed in front of the flash to attenuate the light and diffuse it



The WB button on the D-pad lets you select colour cast options

at the same time. The trick is to avoid causing reflections.

Zuiko lens choice

Q My trusty, but heavy, Olympus E-5 has done the business for nearly seven years, and while it has aged gracefully I have not. A shoulder and back strain that doesn't seem to want to heal means that I have decided to go lightweight and swap the E-5 for an OM-D E-M1 Mark II. I will be replacing several lenses for their lighter counterparts, but one lens I'd like to keep is the Zuiko Digital 70-300mm as its ability to do macro and stretch to the equivalent of a 600mm full frame is useful. With that in mind, and the fact that the 'equivalent' Micro Four Thirds lens is the slower 75-300mm, should I keep the 70-300mm and use it with an adapter that I will be getting anyway for my ZD 9-18mm or get the 75-300mm?

Lewis Granger

A If you were content with the Zuiko Digital 70-300mm f/4-5.6 on your E-5, using it on an E-M1 Mark II won't surprise. Compared to the M.Zuiko 75-300mm f/4.8-6.7, the 70-300mm is rather agricultural in its focusing. Continuously focusing from half life-size macro to infinity, the



The Fujifilm XQ1 is one of many raw-capable cameras and is great value too

Raw format for product photography

Q I am working on Instagram photography for a business project, and the sector I'm in generally has excellent photography. My photography skills aren't too bad, but I need to do a lot of work in post-processing to get my images looking close to acceptable. The issue is that I don't have any cameras that can shoot in raw, which significantly hampers my ability to improve the photos. Would it be best to buy a cheap (and I mean cheap) camera that can shoot in raw, or should I stick with my current point-and-shoot model? The product I am photographing is no more than 60x60x60mm and the backdrops will be mainly outdoors, such as on rocks or against trees, with an outdoor/rustic theme. Assuming I should pick up a camera that can shoot in raw, I'm open to suggestions.

Jack88, AP forum

A The main advantage of the raw format is maximum image-quality potential. Raw files are also more compliant with corrections, especially colour temperature changes, because the colour channels remain separate. However, raw tends to require more work in post-processing, not forgetting a modicum of skill. It's a laudable ambition to get used to working in raw, but not critical. Instagram is designed to be viewed on smartphones, and it's the creativity and content in Instagram images that, arguably, matter more than absolute technical quality. Raw-capable cameras are not limited to DSLRs. Your choice of potential cameras is huge, but you could start by looking at the Panasonic Lumix DMC-FZ72 for around £200, or the Fujifilm XQ1, if you can find one, for around £160.

geared focusing system is slow, but it should be accurate on the E-M1. Optically, the 70-300mm is fine, and like the 75-300mm it works better the shorter the focal length you use. The 75-300mm, on the other hand, is very refined, stays more compact thanks to internal focusing, and focusing is very

swift indeed. It's a less bright lens, but the E-M1 sensor is much less noisy than the E-M5's. The 75-300mm is also less prone to flare and ghosting caused by internal reflections. The standard advice is – try both options for yourself.

Q&A compiled by Ian Burley



Professor Newman on...

The shutter

Bob Newman gets to grips with shutter technology, from leaf and focal-plane to electronic shutters

It is a requirement in photography to be able to control the exposure time. In the early days, when film materials were slow, the exposure time would be measured in seconds or even minutes. In those days, the 'shutter' was also the lens cap. To start the exposure the photographer simply took it off, then counted 'one elephant, two elephant...' When the number of elephants reached the number of seconds for the exposure, the lens cap was put back on.

As emulsions and lenses became faster (so allowing a faster shutter speed), it required a nimble hand to reliably achieve the fractions of a second required and cameras began to be equipped with a mechanical device to control the exposure time. With a few exceptions, shutters have conformed to one of two basic designs. First is the leaf shutter, which works like an aperture iris but can close completely (in fact, in some lower-end cameras the shutter and aperture mechanisms were combined). To operate, the shutter opens from completely closed, then after the required

time has elapsed, closes again. The second model is the focal-plane shutter, which sits just in front of the image plane and has two blinds that move at a constant speed. The space between the two blinds controls the exposure.

Both forms of shutter have pros and cons. The focal-plane shutter makes the design of an interchangeable lens much simpler. Also, it can allow short exposure times by using a narrow space between the opening and closing blinds – so long as the speed of the blinds is well controlled – as short as 1/8000sec or less.

The disadvantage of this is that at high speeds the shutter is never completely open, so the maximum shutter speed with flash is the fastest that exposes the whole frame, at which point the flash must fire. Second, since the exposed stripe moves across the frame, a subject that moves during the exposure will be distorted.

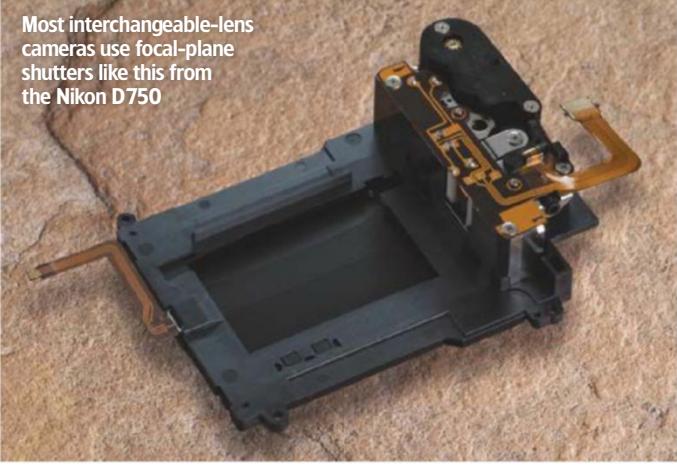
The leaf shutter has neither of these problems, but has some

of its own. It needs to be placed near the optical centre of the lens, which means that in an interchangeable-lens system, each lens needs its own shutter. Since the shutter blades have to move, stop, reverse direction, then move and stop again, the motion is much more complex than for a focal-plane shutter, so the maximum shutter speed attainable tends to be slower.

Since the advent of digital photography a third option has become available – the electronic shutter. This is realised by manipulating the way a sensor works. Before each exposure, the sensor is cleared of the charge from the previous exposure. As soon as it is cleared, it starts accumulating charge so the clearing operation marks the start of an exposure. After the exposure, the charge is read off the sensor, stopping the exposure. By controlling the time between the clear and read operations, the exposure time can be controlled.

Most sensors clear and read the sensor line by line, so the normal electronic shutter has properties similar to a focal-plane shutter, with the electronic 'slit' moving down the frame. By introducing an extra transistor in each pixel, this can be converted to a 'global' shutter, where the whole sensor is cleared and read at the same instant. This provides the shutter with some of the properties of a leaf shutter, at the cost of extra complexity, and therefore a little less efficiency in the sensor. The disadvantage of electronic shutters is that their action seems to introduce extra electronic noise into the image.

Most interchangeable-lens cameras use focal-plane shutters like this from the Nikon D750



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	SHOOTING			SCREEN		DIMENSIONS			
			A	B	C	D						E	F	G	H	I	J	K	L	
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p	9	3	95	•	•	3in		500	129	101.3	77.6	485g	
Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p	9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g	
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•	440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	440	131.9	101	77.8	565g
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	99	76.2	532g
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in		670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in		980	145	111	71	755g
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98	•		3in	•	1,200	144	110.5	74.8	765g
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in		950	152	116	76	950g
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100	•		3.2in	•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	1,210	158	167.6	82.6	1340g
Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in		700	124	98	75.5	460g
Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•	1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•	700	125	98	76	530g
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	820	124	97	70	470g
Nikon D5600	£800	4.5★	Update to the D5500 adds Bluetooth for Snapbridge connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•		3.2in	•	970	124	97	78	465g
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in		950	135	106	76	765g
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in		1,100	135.5	106.5	76	765g
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	•	3.2in	•	950	135.5	104	72.5	720g
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•	900	141	113	82	850g
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•	1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-	•	39	5.5	100			3.2in		1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p	•	51	12	100	•	•	3.2in		1,200	146	123	82	980g
Nikon D850	£3499		Extraordinary pro DSLR combines high speed with huge resolution	45.7MP	Nikon F	102,400	3840p	•	153	7	100	•		3.2in	•	1,840	146	124	78.5	1005g
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	100			3.2in	•	3,780	160	158.5	92	1405g
Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in		410	92.5	120	69.5	498g
Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p	•	11	4	100		•	3in		410	130	97	71	650g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•	410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p	•	11	6	100	•	•	3in	•	410	125.5	93	74	688g
Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080p	•	27	8	100		•	3.2in		560	131	100	77	800g
Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in		720	131.5	102.5	77.5	785g
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•	390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•	760	136.5	110	85.5	1010g
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-	•	9	3.6	100		3in		tbc	147	95.1	90.8	703g	
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-	•	9	tbc	100		3in		tbc	147	95.1	90.8	708g	
Sony Alpha 58	£450	4★	Entry-Level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p	15	5	100		•	2.7in	•	690	129	95.5	78	492g	
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•	580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•	480	142.6	104	81	647g
Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•	500	147	111	78	812g
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing amateurphotographer@timeinc.com.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY			RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED/TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT	SHOOTING			SCREEN			DIMENSIONS		
Canon EOS M10	£399	4★	Compact, extremely simple CSC designed for beginners			18MP	Canon M	25,600	1080p		49	4.6	• •	3in	• •	255	108	66.6	35	301g											
NEW Canon EOS M100	£449	4★	Simple, lightweight model gains sophisticated dual-pixel autofocus			24.2MP	Canon M	25,600	1080p		49	6.1	• •	3in	• •	295	108.2	67.1	35.1	302g											
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder			24.3MP	Canon M	25,600	1080p	•	49	4.2	• •	3in	• •	250	110.9	68	44.4	366g											
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls			24.2MP	Canon M	25,600	1080p	•	49	9	• •	3in	• •	295	112	68	44.5	390g											
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling			24.2MP	Canon M	25,600	1080p	•	49	9	• •	3.2in	• •	295	115.6	89.2	60.6	427g											
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies			16.3MP	Fuji X	25,600	1080p	49	6	• •	3in	•	350	119.6	67.4	40.4	331g												
Fujifilm X-A3	£599	4★	Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor			24.2MP	Fuji X	25,600	1080p	9	10	• •	3in	• •	410	116.9	66.9	40.4	339g												
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls			16.3MP	Fuji X	51,200	1080p	•	49	7	• •	3in		350	129	74.9	37.2	350g											
NEW Fujifilm X-E3	£849	4★	Gains 24MP sensor and updated control layout in flat-body design			24.3MP	Fuji X	51,200	3840p	•	325	5	• •	3in	•	350	121.3	73.9	42.7	337g											
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1			16.3MP	Fuji X	51,200	1080p	•	77	8	• •	3in	•	350	118.4	82.8	40.8	381g											
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen			24.3MP	Fuji X	51,200	3840p	•	325	8	• •	3in	• •	350	118.4	82.8	41.4	383g											
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF			16.3MP	Fuji X	51,200	1080p	•	49	8	• •	3in	•	350	129	89.8	46.7	440g											
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder			24.3MP	Fuji X	51,200	1080p	•	77	8	• •	3in		250	140.5	82.8	45.9	495g											
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date			24.3MP	Fuji X	51,200	1080p	•	325	14	• •	3in	•	340	132.5	91.8	49.2	507g											
Leica TL	£1350	4★	Stylish aluminium body and touchscreen-led control			16MP	Leica L	12,500	1080p	195	5	• •	3.7in	•	400	134	69	33	384g												
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation			24MP	Leica L	50,000	3840p	49	20	•	3.7in	•	250	134	69	33	399g												
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder			24MP	Leica L	50,000	4096p	49	11	• •	3in	•	400	147	104	39	847g												
Nikon 1 J5	£349	4★	Nikon's latest CSC aims to attract both beginners and enthusiasts			21MP	Nikon 1	12,800	3840p	171	60	• •	3in	• •	250	98.3	59.7	31.5	265g												
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof			14.2MP	Nikon 1	6400	1080p	41	15	• •	3in		220	113	71.5	37.5	356g												
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality			16MP	Mic4/3	25,600	1080p	81	8	• •	3in	• •	350	114.9	67	38.4	357g												
Olympus PEN E-PL8	£399	4★	Retro external design hides serious specifications			16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	350	117.1	68.3	38.4	374g												
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well			16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	320	119.5	83.1	46.7	342g												
NEW Olympus OM-D E-M10 III	£699	4★	New interface makes the Mark III much easier to use than its predecessor			16.1MP	Mic4/3	25,600	3840p	121	8.6	• •	3in	• •	330	121.5	83.6	49.5	410g												
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks			16MP	Mic4/3	25,600	1080p	•	81	10	• •	3in	•	750	123.7	85	44.5	469g											
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder			20.3MP	Mic4/3	25,600	1080p	81	10	• •	3in	• •	330	124.8	72.1	37.3	427g												
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi-enabled pro-level CSC			16.8MP	Mic4/3	25600	1080p	•	81	10	• •	3in	• •	330	130	93.5	63	497g											
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS			20.4MP	Mic4/3	25,600	3840p	•	121	18	• •	3in	• •	440	134.1	90.9	68.9	574g											
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC			16MP	Mic4/3	25,600	3840p	•	49	8	• •	3in	• •	360	124.9	86.2	77.4	410g											
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video			16MP	Mic4/3	25,600	3840p	•	49	9	• •	3in	• •	330	128.4	89	74.3	505g											
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video			16MP	Mic4/3	25,600	3840p	49	5.8	• •	3in	• •	210	106.5	64.6	33.3	269g												
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder			16MP	Mic4/3	25,600	4096p	49	8	• •	3in	• •	290	122	70.6	43.9	426g												
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body			20.3MP	Mic4/3	25,600	3840p	•	49	8	• •	3in	• •	330	133.2	78	63.1	487g											
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive			16MP	Mic4/3	25,600	4096p	•	49	12	• •	3in	• •	500	133	93	84	560g											
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording			20.2MP	Mic4/3	25,600	4096p	•	225	12	• •	3.2in	• •	410	138.5	98.1	87.4	725g											
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs			20.1MP	Sony E	16,000	1080p	•	25	3.5	• •	3in	•	420	110	63	36	296g											
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality			24MP	Sony E	25,600	1080p	179	6	• •	3in	• •	400	110	63	36	283g												
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor			24MP	Sony E	25,600	1080p	179	11	• •	3in	•	310	120	67	45	344g												
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video			24.2MP	Sony E	51,200	3840p	•	425	11	• •	3in	•	350	120	66.9	48.8	404g											
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation			24.2MP	Sony E	51,200	3840p	•	425	11	• •	3in	• •	350	120	66.9	53.3	453g											
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras			24.3MP	Sony E	25,600	1080p	•	117	5	• •	3in	•	340	127	94	48	474g											
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation			24.3MP	Sony E	25,600	1080p	•	117	5	• •	3in	•	350	126.9	95.7	59.7	556g											
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor			36.4MP	Sony E	25,600	1080p	•	25	4	• •	3in	•	340	127	94	48	465g											
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available			42.4MP	Sony E	102,400	3840p	•	399	5	• •	3in	•	290	126.9	95.7	60.3	625g											
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities			12.2MP	Sony E	409,600	1080p	•	25	5	• •	3in	•	380	126.9	94.4	48.2	489g											
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video			12.2MP	Sony E	409,600	3840p	•	169	5	• •	3in	•	310	126.9	95.7	60.3	627g											
Sony Alpha 9	£4600	5★	Super-fast CSC with 20fps shooting and stunning overall performance			24.2MP	Sony E	204,800	3840p	•	693	20	• •	3in	• •	650	126.9	95.6	63	673g											

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects.

Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF	Nikon AF lenses driven from camera	DC	Nikon defocus-control portrait lenses	ED	Extra-low Dispersion elements	LD	Low-Dispersion glass	SP	Tamron's Super Performance range
AF-S	Nikon lenses with Silent Wave Motor	DC	Sigma's lenses for APS-C digital	EF	Canon's DSLR lenses for full frame	LM	Fujifilm Linear Motor	SSM	Sony Supersonic Motor lenses
AF-P	Nikon lenses with stepper motors	DG	Sigma's designation for full-frame lenses	EF-S	Canon lenses for APS-C sized sensors	MP-E	Canon's high-magnification macro lens	STF	Sony and Laowa Smooth Trans Focus
AL	Pentax lenses with aspheric elements	DI	Tamron lenses for full-frame sensors	EF-M	Canon's lenses for its mirrorless M range	OIS	Optical Image Stabilisation	STM	Canon lenses with stepper motor
APD	Fujifilm lenses with apodisation elements	DI-II	Tamron lenses designed for APS-C DSLRs	EX	Sigma's 'Excellent' range	OS	Sigma's Optically Stabilised lenses	TS-E	Canon Tilt-and-Shift lens
APO	Sigma Apochromatic lenses	DI-III	Tamron lenses for mirrorless cameras	FA	Pentax full-frame lenses	PC-E	Nikon tilt-and-shift lenses	UMC	Ultra Multi Coated
ASPH	Aspherical elements	DN	Sigma's lenses for mirrorless cameras	FE	Sony lenses for full-frame mirrorless	PF	Nikon Phase Fresnel optics	USM	Canon lenses with an Ultrasonic Motor
AT-X	Tokina's Advanced Technology Extra Pro	DO	Canon diffractive optical element lenses	G	Nikon lenses without an aperture ring	PRO	Tokina and Olympus Professional lenses	USD	Tamron Ultrasonic Drive motor
AW	Pentax all-weather lenses	DT	Sony lenses for APS-C-sized sensors	HSM	Sigma's Hypersonic Motor	PZD	Tamron Piezo Drive focus motor	VC	Tamron's Vibration Compensation
CS	Samyang lenses for APS-C cropped sensors	DX	Nikon's lenses for DX-format digital	IF	Internal Focusing	SAM	Sony Smooth Autofocus Motor	VR	Nikon's Vibration Reduction feature
D	Nikon lenses that communicate distance info	E	Nikon lenses with electronic apertures	IS	Canon's Image-Stabilised lenses	SDM	Pentax's Sonic Direct Drive Motor	XR	Tamron Extra Refractive Index glass
DA	Pentax lenses optimised for APS-C-sized sensors	E	Sony lenses for APS-C mirrorless	L	Canon's 'Luxury' range of lenses	SMC	Pentax Super Multi Coating	WR	Weather Resistant

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon								•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•						22	67	74.6	72	240g	
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•					24	77	83.5	89.8	385g	
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			•					28	n/a	108	132	1180g	
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					20	n/a	80	94	645g	
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						35	72	81.6	87.5	575g	
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					28	82	88.5	111.6	635g	
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			•					28	82	89.5	127.5	790g	
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•						28	77	82.6	112.8	615g	
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					25	77	88.9	106.9	820g	
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			•					28	77	83.5	96.8	500g	
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•						35	77	83.5	110.6	645g	
EF-S 17-85mm f/4.5-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•	•						35	67	78.5	92	475g	
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•						25	58	69	75.2	205g	
EF-S 18-55mm f/4.5-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•						25	58	66.5	61.8	215g	
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•	•						45	67	75.4	101	455g	
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						39	67	76.6	96	480g	
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•	•						39	67	77.4	96	515g	
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•						45	72	78.6	102	595g	
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor	•	•						25	72	77.5	70.6	405g	
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements	•	•						25	77	83.5	86.9	650g	
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•						20	58	68.4	55.7	280g	
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance	•	•						16	52	68.2	22.8	125g	
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings	•	•						21	82	88.5	106.9	780g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	Nikon	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•						•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•	•	•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•	•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•	•						•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£670		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•	•						•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•	•						•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•	•						•	13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•						•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	•							•	30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography	•							•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture	•							•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though	•							•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	•							•	35	49	69.2	39.3	130g
NEW TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8	•							•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4.5-6.3 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•						•	110	58	70	111.2	375g
EF-S 55-250mm f/4.5-6.3 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•	•						•	110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing	•							•	20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories	•							•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements	•							•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•	•						•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available	•							•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•							•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•							•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•							•	120	67	80	145.5	710g
EF 70-300mm f/4.5-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•							•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•							•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM	•							•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though	•							•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control	•							•	95	72	91.5	84.0	1025g
NEW EF 85mm f/1.4L IS USM	£1570		Highly desirable portrait lens combines large aperture and optical image stabilisation	•							•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM	•							•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements	•							•	50	58	73.6	88	565g
NEW TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8	•							•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits	•							•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)	•							•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•							•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•							•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture	•							•	90	72	82.5	112	750g
NEW TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1.2x magnification	•							•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology	•							•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic	•							•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•							•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood	•							•	350	77	90	256.5	1250g

NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm	•		•		•	•	•	•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330		Inexpensive optically stabilised wideangle zoom for DX format DSLRs	•	•			•				22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22	•				•				24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass	•				•				14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer	•				•				30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality	•				•				20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration	•				•				28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance	•				•				25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•				28	77	82.5	125	685g
16-80mm f/2.8-4.4 ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•				•				35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•				•				38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs	•				•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs	•				•				28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens	•				•				28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens	•				•				25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•				•				n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£679		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490g
18-200mm f/3.5-5.6 G ED-IF VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•				•				45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550g

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	DIMENSIONS							WIDTH (MM)	LENGTH (MM)	WEIGHT		
					IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHS	Nikon	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)		
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography						•		•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight						•		•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system						•		•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system						•		•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic						•		•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers						•		•	23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture						•		•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens						•		•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet						•		•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR						•		•	38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens						•		•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions						•		•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers						•		•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm						•		•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'						•		•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens						•		•	30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight						•		•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture						•		•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range						•		•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts						•		•	20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture						•		•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras						•		•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4						•		•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22						•		•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs						•		•	45	58	72	52.5	185g
55-200mm f/4.5-6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology						•		•	110	52	73	99.5	335g
55-200mm f/4.5-6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs						•		•	110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available						•		•	140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture						•		•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system						•		•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass						•		•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths						•		•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control						•		•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin						•		•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass						•		•	1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus						•		•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design						•		•	110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto						•		•	110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6 ED VR, focusing is excellent at tracking fast-moving subjects						•		•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass						•		•	28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm						•		•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits						•		•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens						•		•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography						•		•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture						•		•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results						•		•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control						•		•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic						•		•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass						•		•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system						•		•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras						•		•	220	95	108	267.5	2300g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system						•		•	230	52	124	267.5	2900g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements						•		•	140	77	89	147.5	755g

LAOWA DSLR

12mm f/2.8 Zero D	£899	Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion	•	•	•	•	•	18	77	74.8	82.8	609g	
15mm f/4 1:1 Macro	£449	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A	•	•	•	•	•	12	77	83.8	64.7	410g	
60mm f/2.8 2X Ultra-Macro	£319	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	•	•	•	•	•	18.5	62	95	70	503g	
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh	•	•	•	•	•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
PENTAX DSLR																	
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus							•		14	n/a	71.5	68	320g	
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom							•		30	77	83.5	87.5	430g	
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too							•		17	77	83.5	69	420g	
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements							•		18	49	39.5	63	212g	
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood							•		28	n/a	98.5	143.5	1040g	
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)							•		30	77	98.5	84	600g	
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh							•		35	72	78	94	488g	
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system							•		28	67	75	93.5	485g	
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm							•		30	58	71	41	158g	
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down							•		25	52	68	67.5	220g	
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating							•		25	52	68.5	67.5	230g	
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens							•		40	62	73	76	405g	
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements							•		49	62	76	89	453g	
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant							•		28	55	68.5	71	283g	
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing							•		20	49	63	25	140g	
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting							•		38	82	109.5	88.5	787g	
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8							•		50	62	73	86.5	440g	
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye							•		30	58	68.5	65	345g	
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g							•		30	49	64	44.5	214g	
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							•		14	49	65.5	63	215g	
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners							•		30	49	63	45	124g	
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system							•		40	49	63	15	90g	
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed-focal-length lens							•		40	n/a	62.9	9	52g	
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating							•		45	49	27	64	155g	
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format							•		45	49	63.5	38	220g	
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits							•		45	52	38.5	63	122g	
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism							•		19	49	60	67.5	265g	
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects							•		100	67	76.5	136	765g	
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating							•		n/a	49	69	79.5	285g	
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly							•		45	58	70.5	66	375g	
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor							•		95	58	76.5	89	442g	
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating							•		140	58	75	111.5	440g	
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							•		140	58	71	111.5	466g	
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing							•		110	67	167.5	82	1040g	
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating							•		70	49	63	26	130g	
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition							•		120	77	91.5	203	1755g	
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'							•		70	49	48	64	270g	
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio							•		30	49	67.5	80.5	345g	
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage							•		30	49	65	80.5	340g	
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images							•		200	86	241.5	95	2000g	
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside							•		120	77	83	134	825g	
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							•		140	77	83	184	1070g	

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors	•	•	•	•	•	•	30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood	•	•	•	•	•	•	24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs	•	•	•	•	•	•	20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used	•	•	•	•	•	•	28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture	•						28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors	•	•	•	•	•	•	20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs	•	•	•	•	•	•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups	•	•	•	•	•	•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings	•	•	•	•	•	•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain	•	•	•	•	•	•	30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs	•	•	•	•	•	•	45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture	•						80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers	•	•	•	•	•	•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens	•	•	•	•	•	•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur	•	•	•	•	•	•	80	77	82	122	830g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHS	Nikon	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder	•	•	•	•	•	•	•	13	n/a	76	77.8	470g	
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass	•	•	•	•	•	•	•	13	n/a	73.5	68.6	400g	
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end	•	•	•	•	•	•	•	24	72	75	105.7	555g	
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens	•	•	•	•	•	•	•	13	n/a	75.8	83	475g	
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list	•	•	•	•	•	•	•	24	82	87.3	88.2	520g	
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16	•	•	•	•	•	•	•	24	77	83.5	81	470g	
12-24mm f/4 DG HSM A	£1649		Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery	•	•	•	•	•	•	•	24	n/a	101	132	1150g	
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead	•	•	•	•	•	•	•	28	n/a	87	102.5	600g	
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs	•	•	•	•	•	•	•	27	n/a	95.4	126	1170g	
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!	•	•	•	•	•	•	•	15	n/a	73.5	65	370g	
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•	•	•	•	•	28	77	83.5	92	565g	
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•	•	•	•	•	22	72	79	82	470g	
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame	•	•	•	•	•	•	•	28	72	78	121	810g	
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer	•	•	•	•	•	•	•	45	62	70	78.1	405g	
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•	•	•	•	•	•	•	45	45	79	100	610g	
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•	•	•	•	•	45	72	79	101	630g	
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•	•	•	•	•	35	62	73.5	88.6	470g	
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens	•	•	•	•	•	•	•	39	72	79	101.5	585g	
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens	•	•	•	•	•	•	•	27.6	n/a	90.7	129.8	950g	
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes	•	•	•	•	•	•	•	25	77	85	90.2	665g	
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range	•	•	•	•	•	•	•	28	82	87.6	122.7	940g	
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves	•	•	•	•	•	•	•	38	82	88.6	94.7	790g	
24-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation	•	•	•	•	•	•	•	37	82	88	107.6	1020g	
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•	•	•	•	•	45	82	89	109	885g	
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view	•	•	•	•	•	•	•	30	62	63.3	74.2	435g	
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series	•	•	•	•	•	•	•	30	67	77	94	665g	
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated	•	•	•	•	•	•	•	45	77	84.5	68.2	505g	
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality	•	•	•	•	•	•	•	40	77	85.4	100	815g	
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C format lens aims to cover the focal lengths of three prime lenses in one	•	•	•	•	•	•	•	37.4	82	93.5	170.7	1490g	
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•	•	•	•	•	180	95	104.4	219	1970g	
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•	•	•	•	•	140	77	86.4	197	1430g	
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements	•	•	•	•	•	•	•	95	58	76.6	122	550g	
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm	•	•	•	•	•	•	•	95	58	76.6	122	545g	
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent	•	•	•	•	•	•	•	85	77	86.4	87.6	725g	
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users	•	•	•	•	•	•	•	85	86	95	126	1130g	
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•	•	•	•	•	•	•	160	67	86.4	182.3	1160g	
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•	•	•	•	•	•	•	31.2	62	78	126.4	725g	
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter	•	•	•	•	•	•	•	150	105	124	291	3390g	
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to do sufficient resolution for 50MP DSLRs	•	•	•	•	•	•	•	87.5	82	91.4	114.9	1130g	
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•	•	•	•	•	•	•	38	72	79.6	150	950g	
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths	•	•	•	•	•	•	•	220	86	94.7	252	1780g	
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•	•	•	•	•	•	•	280	95	105	260.1	1930g	
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•	•	•	•	•	•	•	260	105	121	290.2	2860g	
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•	•	•	•	•	47	86	95	204	1640g	
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor	•	•	•	•	•	•	•	250	46	119	214.5	2400g	
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way	•	•	•	•	•	•	•	25	77	83	80.5	360g	
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view	•	•	•	•	•	•	•	20	n/a	75	66.5	400g	
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs	•	•	•	•	•	•	•	28	77	83	114	900g	
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens	•	•	•	•	•	•	•	100	72	81	88	577g	
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens	•	•	•	•	•	•	•	35	62	72	83	445g	
16-105mm f/3.5-5.6 DT	£569	3★	An ambitious lens that is good in parts, although quality drops off at 105mm	•	•	•	•	•	•	•	40	62	72	83	470g	
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•	•	•	•	•	•	45	62	76	86	398g	
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer	•	•	•	•	•	•	•	45	62	73	85.5	405g	
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths	•	•	•	•	•	•	•	45	62	75	86	440g	
20mm f/2.8	£569	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter	•	•	•	•	•	•	•	25	72	78	53.5	285g	
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens	•	•	•	•	•	•	•	19	72	78	76	555g	
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs	•	•	•	•	•	•	•	34	77	83	111	955g	
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom	•	•	•	•	•	•	•	38	67	77.5	94	565g	
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor	•	•	•	•	•	•	•	12	49	70	45	150g	
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass	•	•	•	•	•	•	•	30	55	69	76	510g	
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens	•	•	•	•	•	•	•	23	55	70	52	170g	
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag	•	•	•	•	•	•	•	34	49	70	45	170g	
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better	•	•	•	•	•	•	•	45	55	65.5	43	220g	
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting	•	•	•	•	•	•	•	45	72	81	71.5	518g	
50mm f/2.8 Macro	£529		A macro lens with a floating lens element	•	•	•	•	•	•	•	20	55	71.5	60	295g	
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor	•	•	•	•	•	•	•	95	55	71.5	85	305g	
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation	•	•	•	•	•	•	•	140	62	77	116.5	460g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens								•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture								•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus								•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture								•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture								•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens								•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture								•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens								•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects								•	87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm	•	•	•	•	•	•	•	24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•	•	•	•	•	•	•	24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	•	•	•	•	•	•	28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•	•	•	•	•	39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8	•	•	•	•	•	•	•	27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•	•	•	•	•	•	•	29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•	•	•	•	•	49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•	•	•	•	•	49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	•	•	•	•	•	•	•	45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•	•	•	•	•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•	•	•	•	•	•	•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm	•	•	•	•	•	•	•	33	67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic	•	•	•	•	•	•	•	49	62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•	•	•	•	•	•	•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•	•	•	•	•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•	•	•	•	•	•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio	•	•	•	•	•	•	•	23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal	•	•	•	•	•	•	•	95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•	•	•	•	•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•	•	•	•	•	•	•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•	•	•	•	•	•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs	•	•	•	•	•	•	•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•	•	•	•	•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images	•	•	•	•	•	•	•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•	•	•	•	•	30	58	115	76.4	550g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•	•	•	•	•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•	•	•	•	•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens	•	•	•	•	•	•	•	47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11	•	•	•	•	•	•	•	250	86	93.5	227	1237g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	•	•	•	•	•	•	•	14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance	•	•	•	•	•	•	•	30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance	•	•	•	•	•	•	•	28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£629		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs	•	•	•	•	•	•	•	25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light	•	•	•	•	•	•	•	28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras	•	•	•	•	•	•	•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	•	•	•	•	•	•	•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture	•	•	•	•	•	•	•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•	•	•	•	•	•	•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic	•	•	•	•	•	•	•	30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design	•	•	•	•	•	•	•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups	•	•	•	•	•	•	•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion	•	•	•	•	•	•	•	22	82	95.5	95	851g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture	•	•	•	•	•	•	•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only	•	•	•	•	•	•	•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential	•	•	•	•	•	•	•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects	•	•	•	•	•	•	•	30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction	•	•	•	•	•	•	•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime	•	•	•	•	•	•	•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs	•	•	•	•	•	•	•	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience	•	•	•	•	•	•	•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics	•	•	•	•	•	•	•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects	•	•	•	•	•	•	•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture	•	•	•	•	•	•	•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction	•	•	•	•	•	•	•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography	•	•	•	•	•	•	•	80	77	129	132	1123g

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4/THIRDS	SONY E	Nikon 1	FUJI X-MOUNT	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON CSC																
EF-M 11-22mm f/4.5-6.3 IS STM																
EF-M 15-45mm f/3.5-6.3 IS STM	£355	4.5	Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 18-55mm f/3.5-6.3 IS STM	£249	4.5	Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-6.3 IS STM	£269	4.5	Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399	4.5	Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220	4.5	Small and bright wideangle pancake lens	•	•							15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294	4.5	Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330	4.5	Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS																
XF 14mm f/2.8 R	£849	4.5	Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•	•							24	72	78	87	410g
XF 16mm f/1.4 R WR	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag	•	•							18	58	65	58.4	235g
XC 16-50mm f/3.5-6.3 OIS II	£729	5★	Weather-sealed fast prime for X-system users	•	•							15	67	73.4	73	375g
XF 16-55mm f/2.8 R LM WR	£359	4.5	Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•	•							30	58	62.6	98.3	195g
XF 18mm f/2 R	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	•	•							60	77	83.3	106	655g
XF 18-135mm f/3.5-6.3 R LM OIS WR	£430	4.5	A compact wideangle lens with a quick aperture	•	•							18	52	64.5	40.6	116g
XF 18-55mm f/2.8-4 R LM OIS	£699	4.5	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•	•							45	77	75.7	97.8	490g
XF 23mm f/1.4 R	£599	5★	Short zoom lens with optical image stabilisation	•	•							18	58	65	70.4	310g
XF 23mm f/2 R WR	£649	4.5	Premium wideangle prime lens with fast maximum aperture	•	•							28	62	72	63	300g
XF 27mm f/2.8	£419	5★	Compact weather-resistant wideangle prime lens	•	•							22	43	60	51.9	180g
XF 35mm f/1.4 R	£270	4.5	A high-performance single-focal-length lens	•	•							60	39	23	61.2	78g
XF 35mm f/2 R WR	£439	4.5	Shallow depth of field and bokeh effects are simple to achieve with this lens	•	•							28	52	65	54.9	187g
XF 50mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	•	•							35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	•	•							39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249	4.5	A telephoto zoom with a constant maximum aperture and weather-resistance	•	•							100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315	4.5	The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•	•							110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4.5	Telephoto with built-in optical image stabilisation plus aperture control ring	•	•							110	62	118	75	580g
XF 56mm f/1.2 R	£899	4.5	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	•	•							70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4.5	Adds apodisation element of 56mm f/1.2 for even more attractive background blur	•	•							70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599	4.5	A short lens designed for macro work with half-life-size magnification	•	•							26.7	39	64.1	70.9	215g
XF 80mm F2.8 R LM OIS WR Macro	£1299	5★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•	•							25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	•	•							60	62	75	105	540g
XF 100-400mm f/4.5-6.3 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures	•	•							175	77	94.8	210.5	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control	•	•							12	46	50	55	170g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450	4.5	Wideangle zoom lens for Leica's APS-C mirrorless system	•	•							20	67	77	73	368g
18-56mm f/3.5-6.3 Vario-Elmar TL	£1280	4.5	Relatively large, non-retractable zoom for APS-C mirrorless	•	•							45	52	63.5	61	256g
23mm f/1.2 Summicron TL	£1410	4.5	Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs	•	•							30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830	4.5	High-end fast prime designed to give exceptional image quality	•	•							30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450	4.5	Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality	•	•							100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920	4.5	Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification	•	•							16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790	4.5	Large, but exceptional quality full-frame standard zoom with really useful zoom range	•	•							30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930	4.5	Premium telephoto zoom for the Leica SL brings longer-than-usual range	•	•							60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080	4.5	Complex 11-element 9-group design with internal focusing for this fast normal prime	•	•							60	82	88	124	1065g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof	•	•							20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799	4.5	Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof	•	•							12	n/a	62	80	315g
9-18mm f/4.5-6.3 ED	£630	4.5	This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms	•	•							25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89	4.5	Slimline lens in a body cap with 140° angle of view	•	•							20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system	•	•							20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899	4.5	Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8	•	•							20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349	4.5	A weather-resistant zoom lens with manual or electronic zoom	•	•							20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099	4.5	High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•	•							15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69	4.5	Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing	•	•							30	n/a	56	9	22g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	NIKON 4/THIRDS	SONY	Nikon 1	FUJI X MOUNT	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing	•								25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics	•								20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens	•								25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control	•								20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance	•								50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness	•								30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture	•								25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g	•								9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class	•								70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length	•								90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing	•								50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof	•								19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting	•								90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots	•								84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	•							140	77	92.5	227	1270g

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive	•								25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera	•								10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freeze proof ultra-wideangle zoom with premium optics	•								23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring	•								20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•							20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•							25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•							25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•							20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•	•							20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers	•								18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•	•							20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•							20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•							30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•	•							30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion	•								20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options	•								20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds	•								25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica	•								30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•	•							10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•	•							90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•							85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•	•							85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•	•							50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•							37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•							15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•							90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•	•							90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•							100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•	•							100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•							100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•							103	72	83	171.5	985g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting	•								9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	•	•							30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	•	•	•						20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras	•								20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor	•	•	•						28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	•	•	•						38	62	67.5	74.2	420g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs	•	•							35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	•	•	•						50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs	•	•							45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	•	•	•						90	58	73.7	64.5	320g

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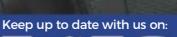
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CSC Lenses

LEN	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON	MICRO 4/3RDS	SONY E	NIKON F	FUJI X-MOUNT	LEICA	FULL FRAME	MIN. FILTER (MM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
SIGMA CSC																	
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens		•	•						20	46	60.8	45.7	150g	
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		•	•						30	52	64.8	73	140g	
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line		•	•						30	46	60.8	40.5	140g	
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body		•	•						50	46	60.8	55.5	190g	
SONY CSC																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•	•							25	62	70	63.5	225g	
FE 12-24mm f/4 G	£1700	4.5★	Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras		•							28	n/a	87	117.4	565g	
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus		•							24	49	62	22.5	67g	
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction		•							28	82	88.5	121.6	680g	
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•	•							28	72	78	98.5	518g	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•	•							25	40.5	64.7	29.9	116g	
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•	•							35	55	66.6	75	308g	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•	•							25	49	62	60	194g	
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•	•							45	72	78	110	427g	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•	•							50	62	68	98	460g	
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•	•							30	67	93.2	99	649g	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	•	•							20	49	62.6	20.4	69g	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7	•	•							16	49	63	65.6	225g	
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•	•							50	72	80.5	118.5	780g	
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results	•	•							38	82	87.6	136	886g	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•	•							40	67	73	94.5	426g	
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	•	•							29	49	64	60	200g	
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•	•							30	55	72.5	83	295g	
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•	•							95	95	162.5	105	1215g	
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras	•	•							9	49	62	55.5	138g	
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	•	•							30	72	73	94.5	630g	
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•	•							30	49	62.2	45	155g	
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	•	•							35	49	61.5	36.5	120g	
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•	•							39	49	62	62	202g	
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy	•	•							45	72	83.5	108	778g	
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element	•	•							45	49	68.6	59.5	186g	
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	•	•							16	55	70.8	71	236g	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	•	•							50	49	64.4	70.5	281g	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•	•							100	49	63.8	108	345g	
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•	•							100	72	80	175	840g	
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•	•							100	72	80	175	840g	
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•	•							90	72	84	143.5	854g	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction	•	•							80	67	78	82	371g	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	•	•							80	77	89.5	107.5	820g	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•	•							28	62	79	130.5	602g	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•	•							57	72	85.2	118.1	700g	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•	•							98	77	93.9	205	1395g	
TAMRON CSC																	
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras	•	•							50	52	63.5	80.4	285g	
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•	•						50	62	68	96.7	460g	
TOKINA CSC																	
Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring	•	•							28	62	69	81.5	490g	
ZEISS CSC																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance	•	•							18	67	82	68	270g	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony	•	•							25	77	78	95	330g	
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras	•	•							25	52	62	72	394g	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality	•	•							20	67	81	92	355g	
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras	•	•							23	52	72	76	200g	
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users	•	•							30	52	62	59	340g	
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users	•	•							45	52	62	59	320g	
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens	•	•							52	75	91	290g		
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•	•							80	67	78	105	475g	
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series	•	•							80	52	62.5	108	594g	
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•	•							87	67	84	120	614g	



Digital Photography

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FUJI X-E1 DIGITAL CAMERA BODY EXC++-BOXED £165.00
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FUJI 18mm 12 R FUJINON MINT BOXED £365.00
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FUJI TCA-X10 TELECONVERTER FOR X100/100s etc MINT BOXED £195.00
NIKON D3S BODY COMPLETE EXC++-BOXED £995.00

NIKON D7000 BODY COMPLETE 2393 ACTUATIONS MINT BOXED £395.00
NIKON D3100 BODY COMPLETE WITH 18-55 VR MINT BOXED £189.00

NIKON D2 HS BODY COMPLETE EXC++-BOXED £375.00
NIKON D40 BODY COMPLETE MINT-BOXED £125.00

NIKON MB-D16 BATT GRIP FOR D750 MINT-BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700, D300s, D300 MINT BOXED £69.00

NIKON SB 800 SPEEDLITE EXC++-BOXED £159.00
SIGMA 14-100 DA-110 MM A11L MACRO FLASH MINT BOXED £225.00

SIGMA EF 610 40 SUPER FLASH NIKON MINT BOXED £95.00
SIGMA EF-530 DZ ST ELECTRONIC FLASH ITTL NIKON, MINT BOXED £75.00

OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS MINT BOXED £365.00
OLYMPUS OM-D ELD-2 GRIP FOR OM-D E-5 MINT BOXED £89.00

PANASONIC 45-200mm 14.5/6.0 LUMIX G VARIA M 4/3RDS MINT BOXED £199.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS MINT CASED £325.00

OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4.0/5.6 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD £199.00

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SONY ALPHA 77 MK II BODY COMPLETE MINT AS NEW £695.00

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Sigma 30mm 12.8 F2.8 MCRO 4/3RDS MINT BOXED £115.00

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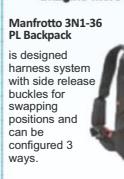
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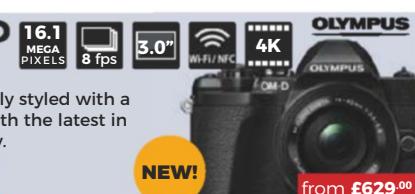
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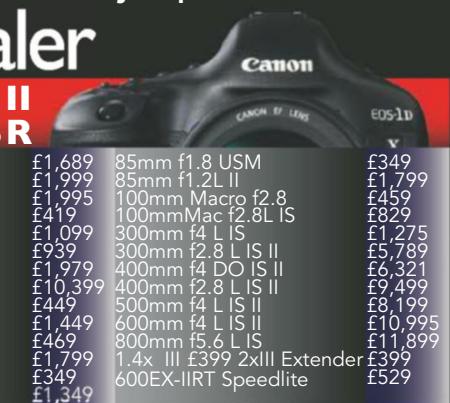
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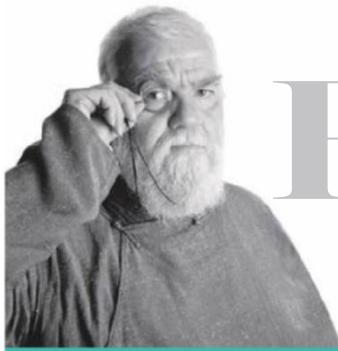
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Final Analysis

Roger Hicks considers...

'Burnout', 2015, by Olive Santaoloria



© OLIVE SANTAOLORIA

Olive Santaoloria's photographs do strange things to your perception. When I first saw them, I thought they were exactly what they appeared to be: people photographed through water. Then I visited www.santaoloria.com and, well, now I just don't know. A lot of things seem to be missing from what you'd expect from 'real' in-the-water pictures, not least bubbles. But equally, some of the effects would be hard to obtain in any other way.

Of course, I could just ask him, but I am hesitant to do so. There's a place for magic and the unknown in photography. In a way, I don't want to know how it was done. It will probably be either far simpler than I imagined or extraordinarily complicated, quite possibly involving electronic processing techniques of which I know little or nothing. Either way, I don't care. I just like it.

You could, of course, say I owe it to my readers to find out how it was done, and to explain. Usually I would agree with you. Sometimes, though, this just doesn't feel right, and this is one of those occasions. So instead, I'll concentrate on the image – on what I can see or guess, and on what makes it stand out for me.

The subject matter

First, there's the subject matter. Women, more or less scantily clad, in water, are far from unusual. A fully clad man, and in a business suit at that, fully accoutred with tie and briefcase? This immediately commands the attention. Who is he? Why is he there?

Then there is the pose, more than a little reminiscent of Stevie Smith's *Not Waving but Drowning*. Was he thrown in or did he jump? Does he want to be rescued, or does he want to drown?

This in turn brings into sharp relief the difference between the story and the storyteller. I have written about death, but I am not dead; I have written from the point of view of a woman, but I am a man. What story is Olive telling us?

Next, there is the extreme contrast: there are very few greys in the picture, but lots of pure black and pure white. The latter adds to the puzzle: how did he light it? Mostly, I suspect, it is down to extreme processing. To me, the contrast echoes the harshness and linearity of so much business.

Finally, there is the way the image is shattered, breaking, dissolving, unknowable. We (sort of) know what we are seeing, but only sort of, and not how or why, or even where. This is for me its greatest strength – and it is what makes it most disquieting.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Lea Lund and Erik K**



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